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ABSTRACT

The third volume of a newsletter for integrating folk music appreciation into elementary and secondary social studies, literature, and humanities courses, this publication contains three issues of the newsletter which together provide a compilation of folksongs from various historical periods and cultures. The first issue contains an article on how to use folksongs in seventh-grade social studies; a collection of 14 songs of the American Revolution, including background information and teaching strategies; a bibliography; and a checklist of free materials. The second issue contains an article on folksongs in the Ozarks today, a collection of 11 folksongs on the American Revolution, and a combined bibliography, discography, and listing of free materials. The third issue consists of a compilation of seven songs of the California gold rush; a combined bibliography, discography, and list of classroom activities; and two articles focusing on how to use folk songs in the classroom: "Folk Music in the Art Room" (Sandy Behrena), and "Folk Songs and Teaching Ideas about Noah's Ark" (C. Vidor). (LP)

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FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

ED227506

1

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VOLUME III

Table of Contents

ISSUE NUMBER 1, Fall 1982

How I Used Folksongs in My 7th. Grade Social Studies 5
Songs of the American Revolution: 1776-1777 6
  Young Ladies In Town 1767 7
  Liberty Song and A Parody 1768 8-9
  Castle Island Song 1770 10
  The Rich Old Lady 1773 11-12
  Fish and Tea 1775 13
  A Junto Song 1775 14-15
  Library Books About the American Revolution--Fiction 15
  Irishman's Epistle 1775 16
  The Deserter 17
  British Grenadiers 1775 18-19
  Trip to Cambridge & Yankee Doodle Dandy 1775 21-22
  Sir Peter Parker 1776 22-23
  Dying Redcoat 24
  Battle of Trenton 1777 25-26
Free and Other Materials 27

ISSUE NUMBER 2, Winter 1982

Folksong In the Ozarks Today, by Lyle Sparkman 33
Songs of the American Revolution, Part II, 1777-1783 35
  The Battle of Saratoga 36
  The Fate of John Burgoyne 38
  How Stands the Glass Around? 39
  The Battle of the Kegs 40
  Johnny Has Gone for a Soldier 41
  High Germany 42
  Paul Jones 43
  The Ballad of Major Andre 44
  A New Song, Written by a Soldier 46
  The Battle of King's Mountain 48
  Cornwallis's Surrender and Country Dance 51
Bibliography , Discography and Free Materials 54-55

ISSUE NUMBER 3, Spring 1983

Folk Music in the Art Room,Sandy Behrend & "Marvelous Toy,Paxton.64-65
Folk Songs in the Ozarks Today,Part II, by Lyle Sparkman 66-67
Folk Songs and Teaching Ideas about Noah's Ark,by C. Vidor 68-69
Songs of the California Gold Rush 70
  Fools of '49 71
  Santy Anno 72
  Sweet Betsey from Pike, and The Lousy Miner 73-74
  Miners' Meeting 76
  Dying Californian 77
  Days of '49 78
  Far California 79
  Bibliography, Discography, and Gold Rush Classroom Activities.80-81

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FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

Volume III #1 Fall 1982

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Table of Contents

Correspondence With Our Readers....2-4
How I Used Folksongs in My 7th Grade Social Studies....5
Songs of the American Revolution: 1776-1777
  Introduction....6
  Young Ladies In Town 1767....7
  Liberty Song and A Parody 1768....8-9
  Castle Island Song 1770....10
  The Rich Old Lady 1773....11-12
  Some Follow-up Ideas for Teaching Amer Revolution....12,23,26
  Fish and Tea 1775....13
  A Junto Song 1775....14-15
  Library Books About the American Revolution--Fiction....15
  Irishman's Epistle 1775....16
  The Deserter....17
  British Grenadiers 1775....18-19
  Trip to Cambridge & Yankee Doodle Dandy 1775....21-22
  Sir Peter Parker 1776....22-23
  Dying Redcoat....24
  Battle of Trenton 1777....25-26
Free and Other Materials....27
Action Page....28

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For the past two years we held the subscription price at $1.50, but ever-increasing costs force us to charge a more relistic price. Starting with this year's issue--Volume III--it is now $4.00 a year. However, we have a special offer. If you subscribe for two years (1982-83 and 1983-84, Volumes III and IV) you pay only $7.00. You only have to write one check, too. Also, if you subscribe NOW--before Tanksgiving--we will send you a bound copy of Volume II. This is a 68-page booket--all three issues are bound neatly together--in a convenient 4 3/4" x 8 1/2" size.

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READERS COMMENTS AND QUESTIONS FOLLOWED BY EDITORIAL RESPONSE

Bill Zeigler 2724 E. Fair Oaks Drive
New Castle, Indiana 47362

I would like to share some thought on one of the most satisfying experiences in my teaching career.

My experience with folk music as part of my high school art program beagan a few years ago when a music teacher friend ordered some dulcimer kits from the Hughes Company in Colorado to use in her junior high classes. She enlisted my help and that of some of my students in putting kits together. After the instruments were completed, the boys decided that they wanted to make their own from scratch. With the help of the workshop teacher, they got the wood planed and cut and started exploring design possibilities. That year, two of the student-made instruments received awards in the three dimensional design classification in the regional Scholastic Art Awards Show.

The learning experience went far beyond the making of projects and winning of awards. The dulcimers sparked the imagination and curiousity of the students. They went to the library to find out more about the old instruments and where they came from. One student found that his mother remembered a dulcimer from her Kentucky childhood. They listened to records and explored the kind of music that could by played on the instruments. They learned about mountain people who had developed and preserved the instrument and its music. They consulted one of the teachers in the school who had recently returned from a year in Tennessee with a Bill Davis style dulcimer. Having built the instruments, they naturally had to learn to play them, so they and several students in the classes learned some simple tunes. This, like the whole process, involved sharing of learned skills and knowledge. The proudest moment in the young craftsmen's experience came when they shared with the junior high music classes, introducing them to the history and music of the dulcimer.

The total learning was something that could not be duplicated, planned, or taught through any structured lesson plan or task analysis. It simply thrived and grew on the opportunities for expansion and encouragement to explore and go beyond the course curriculum.

I would be interested in hearing from others who use instrument-making as a part of an art or industrial arts program. I think that a total experience offered by this kind of project is valuable in tying together seemingly unrelated disciplines.

****

Editorial comments:

Absolutely fascinating--not only the cooperation between teachers of different discipline but Bill's main point--that when you present an exciting program and become involved with folk songs, "the total learning was something that could not be duplicated, planned or taught through any structured lesson plan".

It just flows out of the situation. When you turn students on--stand back!! The learning and experiences are going to spark and produce incidental learnings that often are more valuable than the initial plan or motive. And exposing children to folksongs seems to make this happen frequently.

Stacy Vellas   4595 Elder Road
Brawley, California   92227

I am thrilled to find others who use ballads to teach history. I find that students can remember their history and dates so much better when a song includes the story.

I use some of Johnny Horton's songs about different events. If the events take place in this century, I take the students who have completed their research to the newspaper office to view the headlines of the event on microfilm. Our newspaper only goes back to 1904. They are very happy for me to use their microfilm readers for children(free). Then we go to the library and XEROX all the information from the same paper for each child to have his copy of the historical event. Also, there are many stamps commemorating historical events.

****

Editorial comment:

Through Stacy's words, you can see how naturally and easily reading and the language arts flow out of the use of folk songs. Also, using commemorative stamps to spark the student interest is a great idea. And, if there isn't any existing stamp-or even if there is-why not have the children design their own stamps of the incident? Imagine the excitement and pleasure of thinking and sketching out the design for a stamp for Barbara Allen or The Fox Went Out On A Chilly Night! Which events from the song

(Cont. p. 3).

Editorial comment continued: (from p. 2)

would you include in the stamp? What would be the main theme? What colors would you use? The art possibilities are unlimited. And out of this could spring an interest to find out more about how commemorative stamps are designed and selected. What art mediums are used? How are the paintings reduced to stamp size? What are some that were not selected and why? Which ones would you have chosen?

Kate Tolles   Elizabeth Peabody House
277 Broadway   Somerville, MA 02145

I am very excited to get your newsletter! It's great to know that other people are doing similar work to what I have been doing. And what a wealth of resources! I have been doing what I call History through Music for about three years now and have never come in contact with people who do much similar work to mine.

I'll enclose some materials that will give you an idea of what my program is like. I have managed to get some foundation and arts council money for my program and would be glad to share my experience with that. One thing I'm enclosing is the words to a song I wrote which I use as a theme song for my program. If you think your readers would be interested in using it, I could easily make up a lead sheet for it--something I just haven't gotten around to doing. The song is tailor-made for the community in which I work which is a largely recent immigrant community, but other people could add verses to suit themselves.

1. History is nothing more than stories,
   True stories,
   Of people who lived here long ago,
   Or not so long ago.

   History is nothing more than stories,
   True stories,
   Of people with lives like me and you,
   Your life will be history, too.

Chorus: Your story, my story, her-story.
Your story, my story, history.

2. My grandpa came from Europe to this country
   Because he couldn't earn a living there
   It never seemed quite fair.
   In Boston he found work, but it was hard work,
   His back so sore, at night he sometimes cried,
   But he never lost his pride.

Chorus:

3. My grandma started work when she was thirteen.
   She worked all day inside a factory.
   She dreamed of being free.
   When she grew up she joined a worker's union
   And struggled hard to get them better pay
   And a few hours just for play.

Chorus:

4. Repeat first verse.

* * *

Editorial comment:

In both Stacy's and Kate's letters, we see one of the main purposes of the newsletter being carried out: to serve as a vehicle to put teachers into touch with others who are using folksongs in their classroom and to share their ideas, songs, and efforts with teachers of similar interests. Also, to offer them support and encouragement and the realization that they are not alone.

Quoting from The Progress Report, History Through Music: (which Kate sent us) "The purpose of the program was to offer Somerville children a sense of history with which they could identify and of which they could be proud. Folk music was chosen as the medium because it arises out of ethnic and economic backgrounds similar to those from which most Somerville children come. It was possible to highlight through folk music the contributions which the average-person-on-the-street, minorities, ethnic groups, as well as women, have made to American history."

"Folk songs also have the advantage over many textbooks of depicting history with candor and humor, thus making history appealing even to the non-verbally-oriented child."

Kate's words remind us again that folksong is for all children--the gifted and talented, the average, slow or handicapped. It involves children in learning--both cognitively and affectively.

Anna Fullhart R.R. #1
Uniondale, Indiana 46791 Grade 4

We are using "The Old Man In The Woods" for our pioneer program. We are using dulcimer accompaniment (by one of the students) and some other pioneer toys for the rhythm section. We are using pantomime with it. The best part is the cow. The cow steps down at the appropriate time (You know, the common way--two kids--one for the front end and one for the back). We use no costuming, which makes it better because the children have to rely on their facial expressions and body movements to make that cow real. There are a lot of little actions which make for a big bunch of comedy.

We finish with the woman flexing her biceps and winking while the man slowly collapses on the floor. The chorus does the same. These positions are frozen for the anticipated thunderous applause from the audience.

* * *

Editorial comment:

Dramatizing some of the folksongs can be a great activity and can be your assembly play. Children and teacher really have fun and are creative in working out the script and movements. Ane the music and song are a natural background and part of the show. Many ballads lend themselves to dramatization- "Go Tell Aunt Rhody", "Ballad of Major Andre", "Golden Vanity", and others.

Anna continues:

I have some of the bottom readers this year. I've tossed the basal program and make up my attack as I go. I started out using a lot of music with them. They loved it; not minding singing a song over and over again and thereby practicing and increasing their vocabulary. They especially enjoy "The Paper of Pins". I use some contemporary things, too. Elvira is their favorite.

We have drilled vocabulary and written our own words to the songs and done all sorts of writing activites. They are my favorite class. They have enthusiasm--loud, rowdy, rambunctious, etc. Anyway, they are learning to read, and liking it.

I am observing that this group does not need to master those boring Dolch Basic Sight Words. They like words that mean something to them. The context makes them do those Dolch things correctly. Don't know if it is true with everyone or not. Bless Sylvia Ashton Warner and Bill Martin for their inspiration.

* * *

Editorial comment:

Anna shows quite vividly the role that folksong can play in helping teach reading. They are a natural and inspirational resource. Children learn almost without effort, because they are enjoying the singing so much. They are singing for their own pleasure and satisfaction and the learning comes about in an unstructured, natural manner.

Sandra Behrend 10 Richford Road
Kendall Park, New Jersey 08824

The "Apple Pickers Rag" (see Children's Songs and Lullabies, Vol. II, issue #3) is on Michael Cooney's record which is worth owning for other songs, so you might encourage readers to send for it. With it, they will also receive the Folk Legacy catalogue, which also includes Innesfree Records. They are all so worthwhile, I think.*

Talking about the results of your worship here, Ann Sisko is really going to town with the songs; and, my friend, Sue Parisi, the vocal music teacher, used your cowboy stuff right away. Coincidentally, we had a man at one school who did a multi-media program on whales, and Sue was right there with "Greenland Fisheries", and another one she found. See, it works! Keep up the good work.

*Address: Folk-Legacy Records, Inc.
Sharon, Connecticut 06069

* * *

Editorial comment:

Sandy, who is an art teacher, is talking about the song, "Apple Pickers Rag" on which she did an article in our last issue.

The second part of her letter refers to a workshop we did for the South Brunswick School District on their Instructional Development Day. We did two sessions and got into whaling and the cowboy, both fascinating subjects.

It is encouraging to learn that teachers followed it up and used the materials and songs in their classes with positive effects. But this is how it happens. Once we get you turned on at our workshops, then you go into your classroom and turn on your students. It seems so easy--and yet, it really works. Folk songs have a magic--a mixture of fantasy and reality, beauty and feeling--that awaken your students on both an intellectual and emotional level. Try it!

THE AMERICAN REVOLUTION - 7th Grade Social Studies - by Anne Marie Riecken

1900 Rosewood
Nashville, TN 37212

We are delighted to print this article of Anne Marie Riecken, whom we met at a bicentennial workshop sponsored by the State of Indiana in 1976. We are excited at Anne's news and the work that she is doing in the classroom and are glad to be able to share it with our readers.

During the week of Franklin Delano Roosevelt's birthday celebration, the student library committee in our high school scheduled Anne Romaine, a local folk singer, to present a short program on folksongs during the '30's and the time of FDR's presidency. We took the 7th graders to the library for a very enjoyable, intimate singing session with Ms. Romaine. Even though the students had never studied folksong as a part of American history, they seemed to enjoy themselves. After short discussions, a few of the students noted that several songs recorded by famous country western singers of the present were originally sung by classical folksingers of the past. The group heard several of Woody Guthrie's songs in addition to one which left a great impression on them, "Deportees", referring to Mexican migrant workers who had been deported back to Mexico and killed in a plane crash.

We were just beginning our unit on the Revolution and to help our students understand some of the "local" American feelings and "common" British sentiments involved in the war, I chose three songs for them to sing in the classroom. (All from The Ballad of America by Tony Scott.)

The first, "The Rich Lady Over The Sea", introduced the students to symbolism and a little bit of humor about the relationship between parent and child, epitomized in England's power over America. "The Dying Redcoat", was a more somber look at a lone English soldier's feelings about his fight on America's soil. This song was quite significant since the soldier had a change of heart and by the time of his death he was believing that the Americans' cause was right. The students even experimented a bit with the melody of "The Dying Redcoat", improvising a tune of their own. This, perhaps, gave them some added insight as to how folksongs developed and are changed through time.

For the last selection, we sang "The Battle of the Kegs". Since the students already knew the tune so well (Yankee Doodle Dandy), it was easy for them to add the new words and they found the catchy words and story quite enjoyable.

We had a short discussion as to how people pass down material through the ages through the help of songs and how important it is for the melodies and words to be clear and simple for easy remembering and recall. Though we didn't have time in the course of the unit, later on in the year, I am planning to have the students work together to produce some folksongs about the present economic situation in America, Reagan's first year in office, the current unrest in one of the Latin American countries, or another current social issue.

Although given an option on the unit test on the Revolution, most of the students chose to write an essay on the use of folksong in studying history. They appeared to have understood quite well the true nature of folksongs and how important they are in reconstructing and understanding the past.

See You in Boston – November 26th !!

Tony and Laurie will be in Boston, Friday, November 26 at the National Council for the Social Studies annual meeting.

FOLKSONG IN THE CLASSROOM is now an official Special Interest Group (SIG) of the NCSS. We are holding a 3 hour workshop - 10A.M. to 1P.M.- All are welcome.

The title of the workshop is:
FOLKSONGS MAKE SOCIAL STUDIES COME ALIVE
(see program bulletin under SIG groups

We'll discuss & show the actual magic of using folksongs in your classroom. We'll illustrate how folksongs cut across all grade levels & subject areas.

Bring your ideas, enthusiasm. Tell your friends about us. We'd love to meet you face to face.

SONGS OF THE AMERICAN REVOLUTION - Introduction

During the revolutionary era American balladry came of age in an outburst of creative songwriting. The story of those stirring times may be told both vividly and accurately through these songs. These provide us with insight into the moods of that time, into the meaning of the struggle from the viewpoint of individuals, both patriot and loyalist, who were actually engaged in it.

Revolutionary and Tory songs served many purposes. As propoganda pieces they mocked their antagonists, poured scorn upon the other side, satirized failures and weaknesses, deflated promises or victories. As inspirational pieces they summoned both patriot and Tory alike to sacrifice everything for their chosen cause, to summon faith and courage from the bottom of their souls. As "living newspapers" in an age when there was a scarcity of newspapers, they gave information about battles, diplomatic agreements, and naval engagements. As for the revolutionaries they addressed the purpose of life in a revolutionary age and strove to educate the people as to the meaning of revolutionary morality.

Because these songs are the deeply-felt creations of the revolutionary generation, they have an unsurpassed value for modern classroom use. They tell the story of the Revolution through the lips of actual participants, not in the sedate and often barren pose of a today's text. They possess a vitality that arises out of human passion, sacrifice and experience, and that has an instant attraction for our students. These songs clothe the dead bones ~~of the~~ past with flesh and blood; students become imaginatively and emotionally involved with the people whose songs they study and learn to sing. In the act of singing the students open a new window through which to view the revolutionary era.

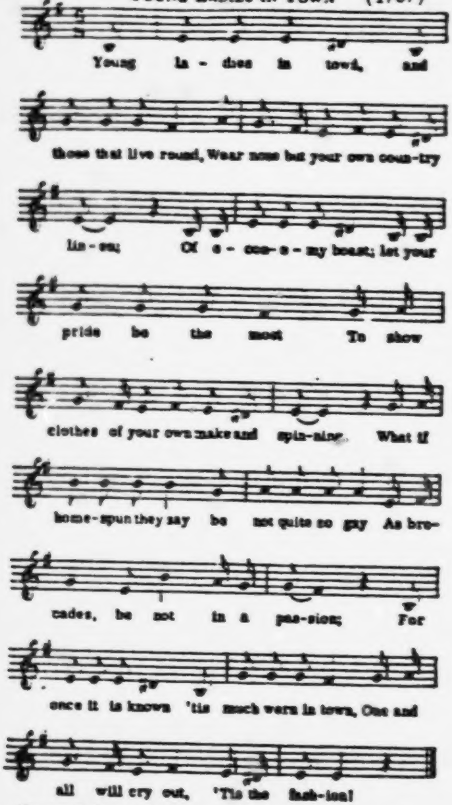
It is well to stress that the songs of the revolutionary era are the songs both of the patriots and of loyalists, who share a common musical tradition and even use the same tunes. They cast as much light upon the experience of the British soldiers as of the colonial rebel. They tell us about the feeling of women as well as of men. Above all those that are patriotic creations enable us to share the love of life and of countru, the hatred of oppression, with people separated from us by a two hundred-year gulf, but linked by a common humanity and a common dedication to America. Precisely because we, too, continue to struggle for the right to life and to freedom, their struggle has for us a deep and continuing meaning.

Beyond that, the meaning of these revolutionary songs grows with the passage of time. The American Revolution proclaimed the right of human beings everywhere to live freely under their own sky and to shape their own destiny: never before or since, perhaps, have Americans achieved so significant a piece of pioneering. Today the peoples of the world still struggle for liberty, for independence, for an end to colonialism. Our revolution was the trumpet of a prophecy that illuminates the meaning of the world today, the destiny toward which its peoples so painfully strive.

******

Because of the importance of the American Revolution and the fact that it is taught at all levels of the school system from elemetary to college, we are publishing two issues of which this is #1, 1767-1777. The 2nd issue of the American Revolution will cover the period from 1777-1781 and will be our next issue.

YOUNG LADIES IN TOWN (1767)


Young la - dies in town, and
those that live round, Wear none but your own coun-try
lin - en; Of e - con - o - my boast; let your
pride be the most To show
clothes of your own make and spin-ning. What if
home-spun they say be not quite so gay As bro-
cades, be not in a pas-sion; For
once it is known 'tis much worn in town, One and
all will cry out, 'Tis the fash-ion!

Young ladies in town, and those that live round,
Wear none but your own country linen;
Of economy boast; let your pride be the most
To show clothes of your own make and spinning.
What if homespun they say be not quite so gay
As brocades, be not in a passion;
For once it is known 'tis much worn in town
One and all will cry out, 'Tis the fashion!

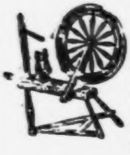
And as one all agree that you'll not married be
To such as will wear London factory;
But at first sight refuse, tell 'em you will choose
As encourage our own manufactory.
No more ribbons wear, nor in rich silks appear,
Love your country much better than fine things;
Begin without passion, 'twill soon be the fashion
To grace your smooth locks with a twine string.

Throw away your bohea and your green hyson tea
And all things of a new-fashioned duty;
Get in a good store of the choice Labrador
There'll soon be enough here to suit ye.
These do without fear, and to all you'll appear
Fair, charming, true, lovely and clever;
Though the times remain darkish, young men will be sparkish
And love you much stronger than ever.

The new spirit of militant opposition to British imperial policies which swept America after 1764 is excellently illustrated by Young Ladies In Town. This song came into being as a result of the Townshend Duties of 1767 which decreed that Americans must pay duties on imported British lead, paint, glass, and tea. The American reaction was to boycott all imported British goods, in the hope that the loss of the American market would bring British authorities to their senses.

This song appeared in the Boston Newsletter in 1767. Appealing to American women to do without British textiles and tea, it urged them to make clothes for their families and themselves as a symbol of dedication to the national cause. The song is noteworthy for its impassioned appeal to place love of country above the love of finery. Mahatma Ghandi would make a similar appeal to the people of India a century and a half later; he, too, made the spinning wheel a symbol of national independence.

The song's appeal met a ready response from New England's Daughters of Liberty. Girls, young women, and older people responded, gathering on the village green for all-day spin-ins. At Dorchester in 1769, we are told sixty women "assembled with wheels...and spent the day in...spinning. The order in which they were ranged on the green...the decent behavior, pleasantry, and industry visible among them, in the work of the day, gave sincere and singular pleasure to the numerous surrounding spectators of this and other towns."



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vocabulary

homespun: cloth made out of homegrown and homespun wool, flax, and cotton.

twine string: simple string, rather than fancy imported British ribbon.

bohea and green hyson tea: imported British teas from India.

Labrador: tea made from a bush found in abundance in the swampy regions of New England.

sparkish: eager to court women.

John Anthony Scott,
Living Documents in
American History, I.,
pp. 196-197.

Another of the opening shots in the battle of the ballads between tories and patriots was the Liberty Song. It appeared a short time after the refusal of the Massachusetts Legislature to rescind the Circular Letter of February 11, 1768, relating to the imposition of duties and taxes on the American colonies. It was written in 1768 by John Dickinson, a Pennsylvania lawyer, who wrote the famous Letters from A Farmer in Pennsylvania. Dickinson hoped for reconcialition with the British and opposed the Declaration of Independence, yet was against the right of Parliament to tax the colonies.

In a letter to James Otis of Massachusetts, Dickinson wrote:

> I enclose you a song for American freedom. I have long since renounced poetry. But as indifferent songs are very powerful on certain occasions, I venture to invoke the deserted muses.'

Published in *The Boston Gazette* of July 18, 1768, ***The Liberty Song*** later appeared in other newspapers of New England and became very popular with the patriots. John Adams noted in his diary of August 14, 1769:

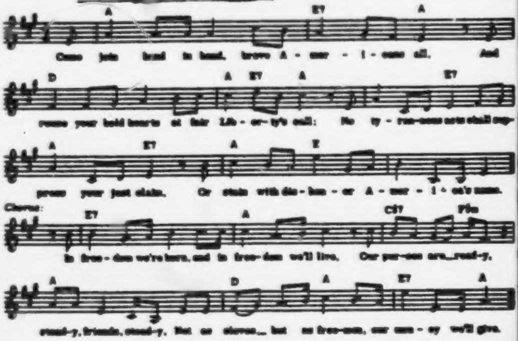
> Dined with three hundred and fifty Sons of Liberty in Robinson's, the sign of Liberty Tree in Dorchester. There was a large collection of good company. We had the "Liberty Song" and the whole company joined in the chorus."

This is a fascinating and instructive song for your students, for we have both the patriots' original version and the tories' parody. They show how before you can fight some one, you have to whip up your courage and attack the other side and make it appear that you are in the right; thus each side tries to justify its cause and to ridicule the other. This song reveals how far apart the two sides already were even as early as 1768, eight years before the outbreak of fighting at Lexington and Concord.

The patriots see themselves as defending British rights and still think of themselves as loyal subjects to the King. The Revolution, in other words, begins as a conservative movenemt to protect and keep what the colonists already have and what they think the British administration seeks to abolish. Note the use of the word "American" denoting awareness of a new national group.

The song was sung to a popular English melody, The Heart of Oak. Written in London in 1759 as a tribute to British military successes during the Seven Years War, it was a salute to the British Navy and its seamen. Well known in the colonies, it lent itself naturally to parody.

THE LIBERTY SONG - 1768 *


Come join hand in hand, brave A - mer - i - cans all, And
rouse your bold hearts at fair Lib - er - ty's call; No ty - ran-nous acts shall sup-
press your just claim, Or stain with dis - hon - or A - mer - i - ca's name.
Chorus:
In free-dom we're born, and in free-dom we'll live. Our pur-ses are_ read-y,
stead-y, friends, stead-y, Not as slaves_ but as free-men, our mon - ey we'll give.

DON'T TREAD ON ME

Come join hand in hand, brave Americans all,
And rouse your bold hearts at fair Liberty's call;
No tyrannous acts shall suppress your just claim,
Or stain with dishonor America's name.

CHORUS:
  In freedom we're born and in freedom we'll live;
  Our purses are ready,
  Steady, friends, steady,
  Not as slaves, but as freemen our money we'll give.

Our worthy forefathers - let's give them a cheer—
To climates unknown did courageously steer;
Thro' oceans to deserts, for freedom they came,
And, dying, bequeat'd us their freedom and fame.

How sweet are the labors the freemen endure,
That they shall enjoy all the profit, secure,
No more such sweet labors Americans know,
If Britons shall reap what Americans sow.

Swarms of placement and pensioners soon will appear,
Like locusts defending the charms of the year.
Suns vainly will rise, showers vainly descend,
If we are to drudge for what others shall spend

Then join hand in hand, brave Americans all,
By uniting we stand, by dividing we fall;
In so righteous a cause let us hope to succeed,
For Heaven approves of such generous deed.

All ages shall speak with amaze and applause,
Of the courage we'll show in support of our laws;
To die we can bear—but to starve we disdain,
For shame is to freemen more dreadful than pain.

This bumper I crown for our sovereign's health,
And this for Britannia's glory and wealth;
That wealth and that glory immortal may be,
If she is but just and we are but free.

*Melody from Irwin Silber's Songs of Independence p. 44

Vocabulary:

swarms of placement and pensioners -

refers to the hordes of new officials being sent to the colonies to enforce the new tax and smuggling laws and to live off the proceeds of this activity.

drudge - work hard
bumper - a glass of beer or ale
Sovereign's - King's

A short time later The Boston Gazette received and published an anonymous Tory parody to The Liberty Song. Tories were harassed by mobs of the Sons of Liberty armed with tar and feathers. It was not wise to publicly oppose the Patriot cause. Set to the same tune, the parody bitterly attacked the patriots as being "Cowardly pumpkins" who are more interested in plundering and stealing than in principles and predicts, that when the British triumph and enforce the law, the Patriots shall end up being hung on the gallows.

THE PARODY TO THE LIBERTY SONG

1768

Come shake your dull noodles, ye pumpkins and bawl,
And own that you're made at fair Liberty's call:
No scandalous conduct can add to your shame,
Condemn'd to dishonor, inherit the fame.

CHORUS:
In folly you're born and in folly you'll live,
To madness still ready,
And stupidly steady,
Not as men, but as monkeys, the tokens you give.

Such villains, such rascals, all dangers despise,
And stick not at mobbing, when mischief's the prize:
They burst thro' all barriers, and piously keep,
Such chattels and goods the vile rascals can sweep.

Then plunder my lads, for when red coats appear,
You'll melt like the locust when winter is near;
Gold vainly will glow, silver vainly will shine,
By faith, you must skulk, you no more shall purloin.

Then nod your poor numbskulls, ye pumpkins and bawl,
The de'il take such rascals, fools, whoresons and all:
Your cursed old trade of purloining must cease,
The dread and the curse of all order and peace.

All ages shall speak with contempt and amaze,
Of the vilest banditti that swarm'd in these days;
In defiance of halters, of whips and chains,
The rogues would run riot—fools for their pains.

Gulp down your last dram, for the gallows now groans
And, over depress'd, her lost empire moans;
While we quite transported and happy shall be,
From mobs, knaves and villains, protected and free.

Vocabulary:

purloin - steal
vilest banditti - worst criminals
rogues - villains, criminals
dram - drink

Castle Island Song

In order to enforce the Townsend Duties against rebellious Boston, the British occupied the port with troops October 1768--a hated event that ended with the famous Boston Massacre.

After the Boston Massacre on March 5, 1770, the two regiments of British troops quartered in Boston were removed to the barracks on Castle Island off Boston Harbor. This step was taken in order to calm down public opposition and to prevent another armed conflict. A short time later, verses were written and circulated as "a new song much in vogue among the friends to arbitrary power, and the soldiery at Castle Island" where it was composed. The song expresses the anger, resentment and frustration of the British troops, forced to withdraw from their comfortable billets in individual Boston homes and now cooped up in their offshore barracks, unable to get into town to enjoy its pleasures and freedoms.

The song threatens the patriots and their leader, "King Hancock." It warns that British reinforcements are coming and the troops will soon occupy the town and be quartered in rebel houses in larger numbers than ever before.

The tune was an old Irish/English favorite, dating back to the 17th century, but its origin is unknown. Among ballad tunes, it was commonly known as King John and the Abbot of Canterbury. It was such a popular and lively tune that it was used for the melody of at least eight songs and parodies during the Revolution.

You will find the melody on Page 13, used for FISH AND TEA.

CASTLE ISLAND SONG*-1770

You simple Bostonians, I'd have you beware,
Of your Liberty Tree, I would have you take care:
For if that we chance to return to the town,
Your houses and stores will come tumbling down.

CHORUS: Derry down, down, hey derry down.

If you will not agree to Old England's laws,
I fear that King Hancock will soon get the yaws,
But he need not fear, for I swear we will,
For the want of a doctor give him a hard pill.

A brave reinforcement, we soon think to get,
Then we will make you poor pumpkins to sweat;
Our drums they'll rattle, and then you will run,
To the devil himself from the sight of a gun.

Our fleet and our army, they soon will arrive,
Then to a bleak island, you shall not us drive;
In every house you shall have three or four,
And if that will not please you, you shall have half a score.

Vocabulary:

Liberty Tree - A large elm that grew on High Street, Boston. It was the traditional scene of rebel propaganda and Tory humiliation. It was cut down during the British occupation of Boston.

Will soon get the yaws - seasick, swerve back and forth violently and erratically

bleak island - bare, without any comforts or beauty

*Moore, Frank, Songs and Ballads of the American Revolution, 1855

THE BOSTON TEA PARTY

Due to the boycott and the Boston Massacre, taxes on all British exports to the Colonies were repealed, except for a small tax on tea. Tea drinking had been introduced into Great Britain around 1650 and within a century, was the most popular drink in England. When the first colonists came to America they took their tea with them and soon they drank almost as much tea as the mother country. By law the colonists could only import tea from Great Britain, but most of their supply was smuggled in from Holland, due to England's high taxes.

Then the East India Company got into financial troubles. A committee of Parliament, chaired by "Gentleman" Johnny Burhoyne, came up with the perfect plan to help both the company and the Crown: remove most of the taxes on tea and ship it directly to America. Thus the colonists would be bound to buy the tea since it would be as cheap as smuggled tea. The company could sell its tea and relieve its financial distress, while the colonists by buying the tea would be admitting England's right to tax them. Not even these mad colonials would haggle over getting such a bargain just because of a mere three-pence tax!

The company shipped over 600,000 pounds of tea on seven ships to the four leading ports in the Colonies--New York, Boston, Philadelphia, and Charleston. As soon as the colonials learned about these shipments, an uproar arose.

Pilots were told not to guide the tea ships into the harbors; merchants were ordered not to handle the cursed tea and warnings were issued to the captains of the ships of what would happen if they sailed their ships in and unloaded the tea. The Captain of the "Polly", the ship sailing for Philadelphia was told:

> "What think you, Captain, of a halter around your neck, then gallons of liquid tar decanted on your pate--with the feathers of a dozen live geese laid over that to enliven your appearance?"
>
> COMMITTEE FOR TARRING AND FEATHERING

The Captain evidently thought twice, for within less than two days later, the "Polly" turned around and sailed back to England. The ships bound for New York did likewise. In Charleston the tea was landed only to be seized by the Custom officials and stored in a warehouse where it was kept under lock and key. Not until the Declaration of Independence was the tea, somewhat moldy, sold at auction to raise money to fight Great Britain -- not quite what Parliament had in mind.

Thus all eyes were upon Boston. Only here did the tea commissioners, appointed by the East India Company, stand firm and defy the patriots.

Their homes were attacked, meetings were held demanding that they resign, and they had to flee for their lives to Fort Williams Castle where they could be protected by the British troops in Boston.

By December 3rd, three tea ships had arrived and were anchored out in the harbor, guarded by the British fleet's guns. What would the people do? The Boston patriots tried to persuade the ship owners, the ship captains and Governor Hutchinson to allow the ships to sail back to England with the hated tea. Finally, on the evening of December 16, 1773, a huge mass meeting dispersed down to the docks and silently watched a small group of men, disguised in blankets and with greased faces, board the three tea ships.

The patriots hauled up from the holds of the ships, 398 leadlined chests of tea and emptied them into the water. Within three hours over 100,000 pounds of tea, worth 15,000 British pounds, a great deal of money for that time, was destroyed.

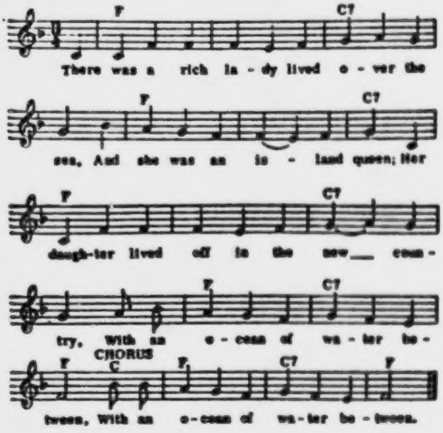
Legend has it that the British Admiral Montagu was one of the onlookers, having spent the night ashore at a friends house neat the docks. Looking out of the window over the crowd, he is reported to have said, "Well, boys, you have had a fine pleasant evening for your Indain caper, but mind, you have got to pay the fiddler, yet!"

The next morning, John Adams was to write in his diary:

> "This is the most magnificent movement of all. This destruction of the tea is so bold, so daring, so firm and it must have important consequences and so lasting that I cannot but consider it an epoch in history."

How right he was, even he did not know!

RICH OLD LADY - 1773


F
C7
There was a rich la - dy lived o - ver the
sea, And she was an is - land queen; Her
daugh-ter lived off in the new___ coun -
try, With an o - cean of wa - ter be -
CHORUS
C
tween, With an o - cean of wa - ter be - tween.

2. The old lady's pockets were filled with gold,
        Yet never contented was she;
    So she ordered her daughter to pay her a tax
        Of thruppence a pound on the tea.
Chorus: repeat the last line of each verse.

3. "O mother, dear mother," the daughter replied,
        "I'll not do the thing that you ask;
    I'm willing to pay a fair price on the tea,
        But never the thruppeny tax."
Chorus

4. "You shall!" cried the mother, and reddened with rage,
        "For you're my own daughter, you see;
    And it's only proper that daughter should pay
        Her mother a tax on the tea."
Chorus

5. She ordered her servant to be called up
        To wrap up a package of tea;
    And eager for threepence a pound, she put in
        Enough for a large family.
Chorus

6. She ordered her servant to bring home the tax,
        Declaring her child must obey,
    Or, old as she was, and woman most grown,
        She'd half whip her life away.
Chorus

7. The tea was conveyed to her daughter's own door,
        All down by the oceanside;
    But the bouncing girl poured out every pound
        On the dark and boiling tide.
Chorus

8. And then she called out to the island queen,
        "O mother, dear mother," called she,
    "Your tea you may have when 'tis stepped enough,
        But never a tax from me."
Chorus

* John Anthony Scott, The Ballad of America, pp. 59-61.

Many of the colonists, as well as Englishmen, were dismayed by this destruction of private property. It confirmed their beliefs that the colonies, especially Massachusetts, were ruled by an uncontrollable mob and that the property of the upper classes would not be safe among them. It also helped to unite the colonists and rally them together. The event brought forth many songs and this is one of the best of them.

This ballad is of first-rate importance for classroom use. The dialogue between mother and daughter is something that the children will at once understand and the message is the same today as then. When you grow up as a person or people, you become independent. Your mother can no longer tell you what to you.

A few months after the Boston Tea-Party, the following poem was printed in the Massachusetts Gazette & Boston Weekly on Thursday, February 17.

A Lady's Adieu to Her TEA-TABLE

FAREWELL, the Tea Board with its gaudy Equipage
of Cups and Saucers, Cream Bucket, Sugar Tongs,
The pretty Tea Chest also, lately stor'd,
With Hyson Congo, auld best Double Fine.
Full many a joyous Moment have I set by ye.
Hearing the Girls rattle, the Old Maids talk scandal,
And the spruce Coxcomb laugh at - maybe - Nothing.
No more shall I dish out the once lov'd Liquor,
Though now detestable,
Because I'm taught (and I believe it true)
Its use will fasten slavish Chains upon my Country.
And LIBERTY'S the Goddess I would choose,
To reign triumphant in AMERIKA.

FINE
FINE TEA
East India TEA

SOME FOLLOW-UP IDEAS FOR TEACHING ABOUT THE REVOLUTIONARY WAR

Textiles - in Young Ladies In Town, women are invited to manufacture homespun and to do without imported clothing and finery. What are brocades, ribbons, rich silks? What was homespun? What were the principle raw materials out of which clothing was made in those days (before synthetic fibers with which modern kids are most familiar)?

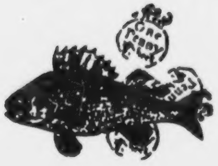
Show samples of silk, cotton, wool; flax fiber in the class; explore the origins of these fibers and the way they are grown, processed and produced. Have children weave sample patches of cotton, flax, wool. Invite someone who weaves--parent, neighbor, local craftsman in to demonstrate spinning, weaving, dying, show their looms and tools.

Have special project on silk--what is the history of the silkwork? Why might silken clothes and fabrics be specially prized?

Tea - What is the history of tea? Where does it come from and where does it grow? When did it first become an article of consumption in Europe and America and why?

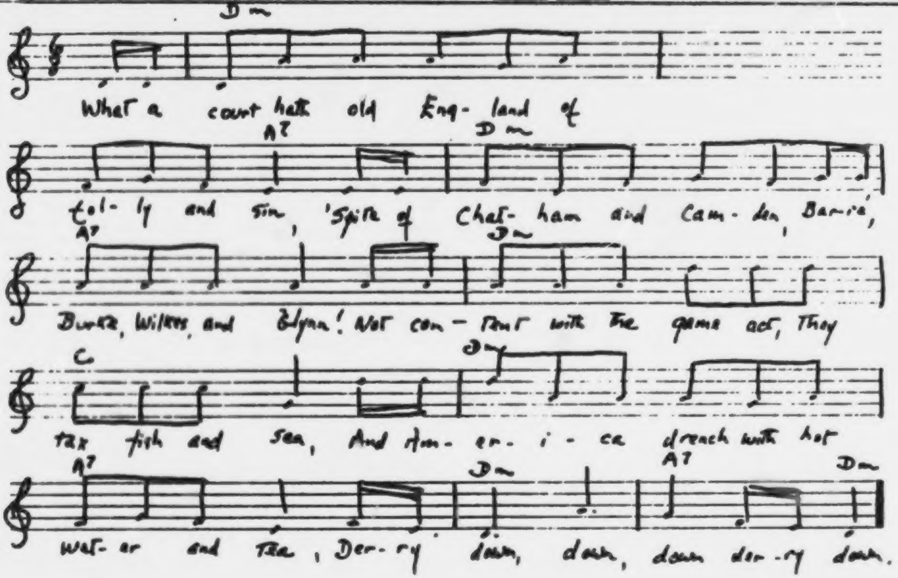
Tea is an herb. What are herbs? What part have they played in human history - in medicine, cooking, clothing (dyes), drinking habits? What do herbs do for you in terms of flavoring? What herbs does your family use every day in its cooking activities? Make a list of herbs in your kitchen. Why was tea important for European traders from the 16th century onward, especially the British and the Dutch? Make a map of the places where tea is grown - of where different herbs come from. Discuss the rise of tea drinking in the West as an aspect of Explorations.

Let students bake cookies- from a colonial recipe and have a tea party, sampling several different kinds of tea. Ask them what we mean by "Steeping our tea" so they understand the meaning in the song, "You may have your tea when tis steeped enough."



FISH AND TEA** 1775

In the spring of 1774 the British closed the port of Boston as punishment for the Tea Party (December, 1773); and passed the Fisheries Act closing the Newfoundland to American seamen. As colonial resistance stiffened and the trained bands began to march on New England village greens Britain dispatched reinforcements to quell its rebellious subjects, headed by three generals, William Howe, Henry Clinton, John Burgoyne, who arrived in Boston May 25, 1775. Fish and Tea is a cry of protest against this repressive policy. Earl Chatham, Lord Camden, Col Barre, Edmund Burke and John Wilkes were all members of Parliament who had forcefully opposed Britain's American policies. (Melody: Chevy Chase, a traditional tune)


Dm
What a court hath old Eng-land of
A7
Dm
fol-ly and sin, 'Spite of Chat-ham and Cam-den, Barré,
A7
Dm
Burke, Wilkes, and Glynn! Not con-tent with the game act, they
C
Dm
tax fish and sea, And Am-er-i-ca drench with hot
A7
Dm
A7
Dm
wat-er and tea, Der-ry down, down, down der-ry down.

But if the wise council of England doth think,
They may be enslaved by the power of drink,
They're right to enforce it; but then, do you see?
The Colonies, too, may refuse and be free.

Derry down, down, down derry down.

There's no knowing where this oppression will stop;
Some say—there's no cure but a capital chop;
And that I believe's each American's wish,
Since you've drenched 'em with tea, and depriv'd 'em of fish.

Derry down, down, down derry down.

The birds of the air, and the fish of the sea,
By the gods, for poor Dan Adam's use were made free,
Till a man with more power, than old Moses would wish,
Said, "Ye wretches, ye shan't touch a fowl or a fish!"

Derry down, down, down derry down.

Three Generals these mandates have borne 'cross the sea,
To deprive 'em of fish and to make 'em drink tea;
In turn, sure, these freemen will boldly agree,
To give 'em a dance upon Liberty Tree.

Derry down, down, down derry down.

Then *freedom*'s the word, both at home and abroad,
And [away] every scabbard that hides a good sword!
Our forefathers gave us this freedom in hand,
And we'll die in defence of the rights of the land.

Derry down, down, down derry down.

Vocabulary:

Capitol chop - declare themselves free of Britain's rule
scabbard - leather thong for holding sword

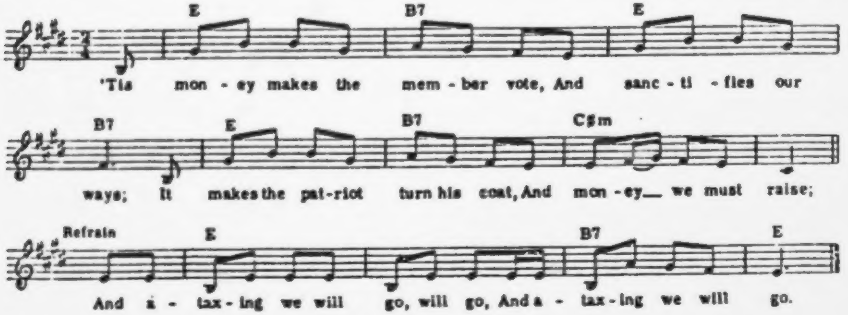
**Frank Moore, Diary of the American Revolution, 1967 edition

A JUNTO SONG**-1775

On May 25, 1775 generals Howe, Clinton and Burgoyne arrived in Boston aboard the Cerberus, along with a thousand marines and soldiers. The mission of this 'junto' was to replace the ineffectual governor of Boston, Gen. Thomas Gage, and to enforce a "thorough" repression of the rebellious Bostonians. Along with Fish and Tea (page 13) this song gives the immediate colonial reaction. The Junto Song is an example of revolutionary satiric verse at its very best. The generals are made to explain their mission in their own words; the song expresses a bottomless contempt for the strutting boasting militarists who had nothing to offer the American people except savagery and death.

The form and melody of the Junto Song** were borrowed from a traditional Scots ballad, The Beggin'. The choice was perfect: The Beggin' tells of a lusty adventurer who plans to disguise himself as a beggar so that he can prey upon the good people of the countryside and live off them as a parasite. In his own words the "beggar" lists the tricks he will play to wheedle money from his victims. He sings:

> Of all the trades that man can try,
> The beggin' is the best,
> For when a man is wearied,
> He can sit him down and rest;
>
> To the beggin' I will go, will go
> To the beggin' I will go
>
> Before that I do go away,
> I'll let my beard grow strong,
> And for my nails I will not pare,
> For beggars wear them long.
>
> To the beggin', etc.*


E
B7
E
'Tis mon - ey makes the mem - ber vote, And sanc - ti - fies our
B7
E
B7
C♯m
ways; It makes the pat-riot turn his coat, And mon - ey— we must raise;
Refrain
E
B7
E
And a - tax - ing we will go, will go, And a - tax - ing we will go.

(Repeat refrain after each verse.)

More taxes we must sure impose,
  To raise the civil list,
Also pay our ayes and noes,
  And make opposers hist.

One single thing untaxed at home
  Old England could not show,
For money we abroad did roam,
  And thought to tax the new.

The power supreme of Parliament
  Our purpose did assist,
And taxing laws abroad were sent,
  Which rebels do resist.

Shall we not make the rascals bend
  To Britain's supreme power?
The sword shall we not to them send,
  And leaden balls a shower?

Boston we shall in ashes lay,
  It is a nest of knaves:
We'll make them soon for mercy
    pray,
  Or send them to their graves.

But second thoughts are ever best,
  And lest our force should fail,
What fraud can do, we'll make a
    test,
  And see what bribes avail.

Each colony, we will propose,
  Shall raise an ample sum;
Which well applied, under the rose,
  May bribe them, as at home.

We'll force and fraud in one unite,
  To bring them to our hands;
Then lay a tax on the sun's light,
  And a king's tax on their lands.

Vocabulary:

sanctifies our ways--approves our course of action

knaves--rascals, criminals

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*Gavin Greig. Folk-Song of the North-East (1963 ed.), #30

**The New-York Journal, Sept. 7, 1775, from a Boston Broadside. Reproduced in The Diary of the Revolution, (1967 edition).

The Junto Song (continued)

The following verse was published at London by some friends of the colonists, on the departure of the three British generals for America.

"Behold! The Cerebus, the Atlantic plow
Her precious cargo, Burgoyne, Clinton,
Howe -
Bow! Wow! Wow!"

In mythology the Cerebus was the mystical dog guarding the gates of heaven. Here the Cerebus was a British warship and the three Generals were also members of Parliament.

One can sense a close relationship, almost parodying of this song, with the modern day hit song, "Money Makes The World Go Round" from the musical Cabaret. Thus we see how the same theme from the time of the American Revolution was used almost two hundred years later.

The song ridicules the members of Parliament as only being interested in raising taxes and bleeding the colonists dry by both legal and unlegal means. Its author was anonymous, for it was not wise to sign your name to such a protest with the town swarming with British soldiers.

FICTION BOOKS YOUR STUDENTS WILL ENJOY READING ABOUT THE REVOLUTIONARY WAR
(Approximate age interest/reading level: 8 - 12)

Beaty, John & Patricia, Who Comes To King's Mountain? 1975 (10-12)
Shows the difficulties a Scottish South Carolina boy has in serving with the rebels rather than the British during the last years of the Revolution.

Brady, Esther Wood, Toliver's Secret, Crown, 1976 (10-12) 166 pp.
A young girl disguises herself as a delivery boy to carry important information for General Washington.

Collier, James Lincoln, My Brother Sam Is Dead, A Newberry Honor Award Book
Four Winds Press, 1974, 216 pp. (12 and up)
Tells of conflicting loyalties within a family and the injusticies that are always inflicted upon the innocent in time of war. A gripping story.

Duncombe, Frances, Summer of the Burning, Putnam, 1976 (10-16)
A young girl takes over the responsibility for her family after her mother dies and her father is taken prisoner by the British.

Finlayson, Ann, Redcoats in Boston, Warnem 1971 (9-14)
Boston at the time of the Boston Massacre through the eyes of a British soldier who grows increasingly confused between his duty as a soldier and his obligations as a human being.

Fritz, Jean, Early Thunder, Coward, 1967 (10-14)
Set in Salem in 1775, the story of a 14-year old boy whose loyalty moves from King to the Patriot cause.

Gauchm, Patricia Lee, This Time Tempe Wek? Coward, 1974 (8-12)
A humorous legend of the war about a spunky young girl who prevented mutinous Revolutionary soldiers from taking her horse by hiding it in her bedroom.

Lawson, Robert, Mr. Revere and I, Brown, 1953 (8-14)
The story of Paul Revere as told by his horse. Actually Revere was a very poor horseman and if it hadn't been for the skill of his steed, a former British army horse, he wouldn't have been able to stay on long enough to make his famous ride. Humorously illustrated by the author. A great book.

Snow, Richard, Freelon Starbird, Houghton, 1976 (12-14)
A taut, funny, vivid picture of life in Washington's army and the surprise attack on Trenton.

Wibberley, Leonard, John Treegate's Musket, Peter Treegate's War, Sea Captain From Salem, Treegate's Raiders Farrar Strauss, 1959-62 (11 and up)
Wibberley has written a series of four books. They center around John Treegate, a citizen of Boston, who fought for his King in the French-Indian War. But now with his son, Peter, he goes to fight at Bunker Hill and ends up at Cornwallis' surrender.

THE IRISHMAN'S EPISTLE

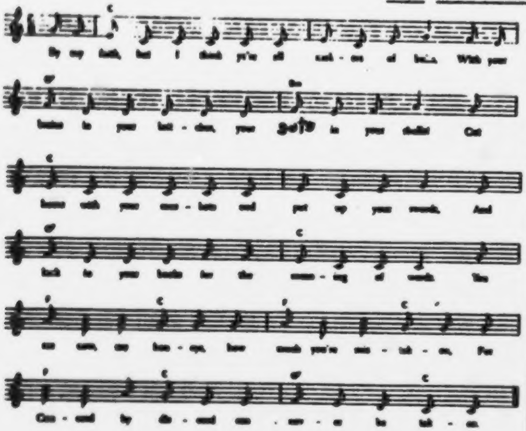
By April 1775, Gage with 3,000 men in Boston, and further reinforcements under way, felt strong enough to proceed with his instructions to disarm the colonists and arrest the leaders. How Dr. Joseph Warren and the revolutionary leadership in Boston alerted the people of Massachusetts about troop movements by signals in the tower of Old North Church and by the dispatch of Paul Revere and William Dawes on horseback is well-known and oft-told story.

The British fulfilled their mission of seizing the rebel stores at Concord on April 19, 1775; then began a long humiliating march back to Boston as the column was harassed and sniped at by the colonial guerillas. The rebels, a British officer tells us,

> "always posted themselves in the houses and behind the walls by the roadside, and there waited the approach of the column, when they fired at it...As soon as the column passed they mounted (their horses) again, and rode around til they got ahead of the column, and found some convenient place from whence they might fire again. These fellows were generally good marksmen and many of them used long guns made for duck shooting."

Because the rebels had such good cover, from trees, houses and walls, the British could make little defense during their long and painful retreat. By their own estimate, they lost more than 70 killed and 200 wounded in the fifteen-mile trek back to the safety of Boston. Britain's predicament - bottled up in Boston - and the meaning of the Concord confrontation were neatly expressed in a little song, "The Irishman's Epistle," which became popular as a broadside.

THE IRISHMAN'S EPISTLE - 1775*


By my faith, but I think ye're all mak - ers of bulls. With your
brains in your breech - es, your guts in your skulls. Get
home with your mus - kets and put up your swords. And
look in your books for the mean - ing of words. You
see now, my hon - eys, how much you're mis - tak - en, For
Con - cord by dis - cord can - nev - er be tak - en.

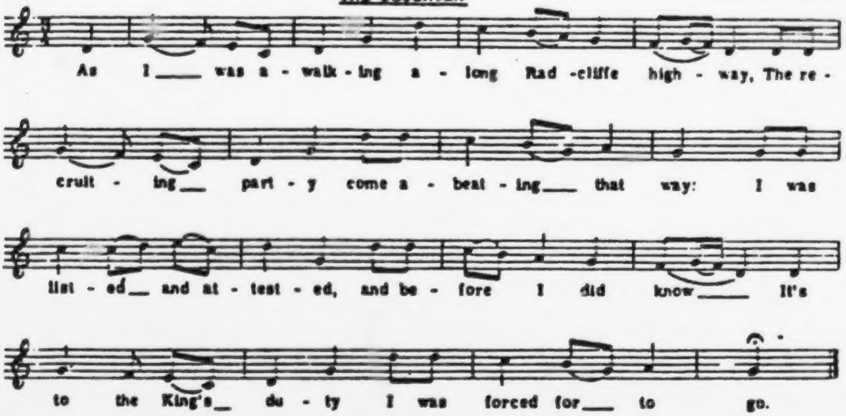
2) How brave you went out with your muskets all bright,
And thought to be-frighten the folk with the sight;
But when you got there how they powdered your pums
And all the way home how they peppered your bums.
And is it not, honeys, a comical crack
To be proud in the face and shot in the back?

3) With all of your talkin' and all of your wordin',
And all of your shoutin' and marchin' and swordin',
How come ye to think now they didn't know how
To be after their firelocks as smartly as you?
You see now, my honeys, 'tis nothing at all,
But to pull at the trigger and pop goes the ball!

4) And what have you got now for all your designin',
But a town without vittles to sit down and dine in,
And stare at the floor and scratch at your noodles,
And sing how the Yankees have beaten the Doodles.
I'm sure if you're wise, you'll make peace for a dinner,
For fighting and fasting will soon make you thinner.

*The jig tune to which the lyrics are here set - "The Irish Washerwoman" - was provided by Bill Bonyun. (Moore, Songs and Ballads, 92-94.)

THE DESERTER[*]


As I ___ was a - walk - ing a - long Rad -cliffe high - way, The re -
cruit - ing ___ part - y come a - beat - ing ___ that way: I was
list - ed ___ and at - test - ed, and be - fore I did know _____ It's
to the King's ___ du - ty I was forced for ___ to go.

1. As I was a-walking along Radcliffe Highway,
   The recruiting party come a-beating that way:
   I was listed and attested[°], and before I did know
   It's to the King's duty I was forced for to go.

2. When first I deserted, I thought myself free,
   But my cruel companions informed against me;
   I was quickly followed after and brought back with speed,
   With chains I was loaded, heavy irons on me.

3. Court martial! Court martial! They held upon me;
   And the sentence they passed was three hundred and three;[*]
   May the Lord have mercy on their souls for their sad cruelty,
   For now the King's duty lies heavy on me.

The absence of whole-hearted support for the war effort among the English people was a striking fact of the revolutionary struggle. Peter Van Schaak, a New York loyalist who fled to England in 1776 wrote that "vast numbers" of English people were pro-American.

British authorities, therefore, had no hope of recruiting large numbers of Englishmen for an anti-American war. They had to fill their ranks to a large extent with German mercenaries and with the British poor--destitute and landless peasants from the Irish bogs and the Scottish highlands, the sweepings of the London streets and the scourings of the jails.

The redcoats were kept in line by brutal discipline. The highborn officers, who purchased their commissions and did not rise through the ranks, had little compassion for the men.

Discipline was rigidly enforced. Flogging was an almost daily thing in the British army; the whip was wielded without mercy for even minor infractions Three to five hundred lashes were not unusual, often leaving the victim crippled or dead.

During the occupation of Boston (October 1768 to March 1770) Bostonians were treated to daily spectacles of military brutality. This type of violence so coarsely advertised to all America from Boston Common, added fuel to the flame of hatred that ordinary people now came to feel for the British.

~

[*] The Deserter is a fine mid-eighteenth century broadside ballad from the Such Collection that illuminates the unspeakable brutality inflicted upon the common soldier. The magnificent melody is transcribed by John Anthony Scott from the singing of Ewan McColl, the great Scots folksinger.

~

[°] sworn in (archaic)

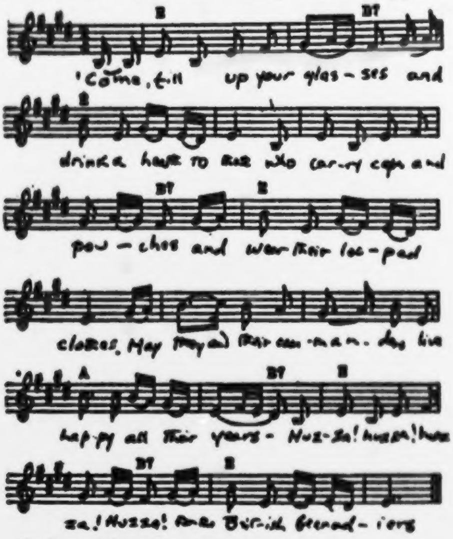
[*] i.e., three hundred and three lashes.

Bottled up in Boston by the Americans, the British tried to break out by ferrying their troops across the harbor and attacking the entrenched patriots on Breed's Hill. Among the British troops who marched out of Boston to participate in The Battle of Bunker Hill, which was fought on Breed's Hill, were two regiments of Grenadiers. Especially selected for their size, tenacity, and courage, they were among Britain's finest trained troops with a proud battle history behind them, and their own marching song.

The British Grenadiers is among the most famous of the British army marching songs. The melody is traditional, going back to the 16th century. It was not only sung by the troops, but played by military bands.

THE BRITISH GRENADIERS-1775

(John Anthony Scott, *Ballad of Amerioa, pp. 88-89*)


E
B7
'Come, fill up your glas - ses and
drink a health to those who car-ry caps and
pou - ches and wear their loo-ped
clothes. May they and their com-man-ders live
A
hap-py all their years - Huz-za! huzza! huz-
za! Huzza! For the British Grenad- iers

For be you Whig or Tory, or any mortal thing.
Be sure that you give glory, to George our gracious King.
For if you prove rebellious, he'll thunder in your ears.

Whene'er we are commanded to storm the palisades,
Our leaders march with fusees and we with hand grenades.
We throw them from the glacis about our enemies' ears.

And when the wars are over, we'll march by beat of drum,
The ladies cry, "So, ho, girls, the Grenadiers have come!
The Grenadiers who always, with love our hearts do cheer."

Vocabulary:

any mortal thing--of any political belief
you give glory--praise
palisades--wall of pointed stakes
glacis--a gentle earthen wall that runs downward from a fortification

(The following article on the British Grenadiers is given us by our good friend, Professor Bob England, talented and enthusiastic folklorist and military historian of the History Department of Arkansas State University.)

THE BRITISH GRENADIERS

by

Dr. Bob England

The word grenade is derived from the Italian granato or pomegranet. Grenades were about the same size as this delicious fruit, although they were not filled with seeds! These spherical bombs weighed about two pounds. Made of either glass or iron, the hollow center was filled with five or six ounces of gun powder and bits of metal or glass. They were detonated by lighting a short fuse just before the grenade was thrown. To survive his own grenade, the grenadier had to be strong and equipped with a well-developed sense of timing!

First used at the Battle of Arles, France, in 1536, by the end of the 17th century, the use of the grenade was at its peak.

The tactical use of the grenade was simple: specially trained soliders-grenadiers-would march up to an obstacle and demolish it with their grenades. In an attack on a fortified position, the grenadiers would march up the glacis in front of a palisade. While the officers and sergeants covered the soldiers with their fusils or flintlock muskets, the grenadiers would throw their grenades over the palisades, killing any enemy luking there and also hopefully opening a hole in the wall itself. The grenadiers would then hack into the palisades with their bayonets or swords to dispose of any of the defenders still left. It was violent, dirty work.

Most countries issued mitre capstall helmets made from wicker and felt, wool or bearskin. Even when grenadiers ceased to throw grenades, this mitre cap remained the most important symbol of their importance to the army.

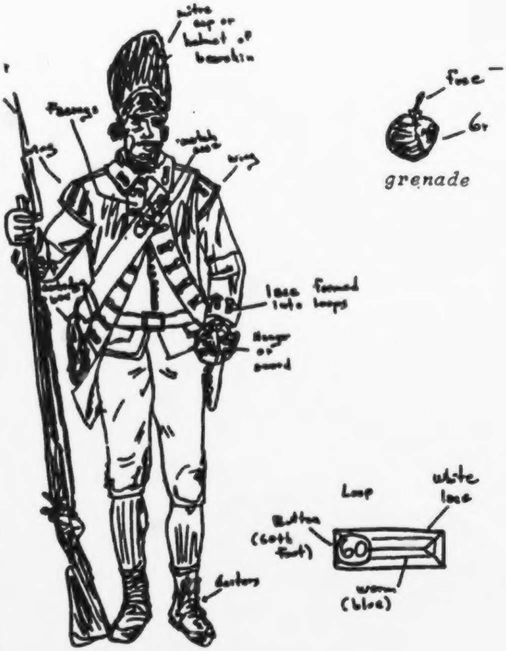
In the British army, grenadiers came into existence as a specially trained corps by May 19, 1677. Each of the soldiers carried a pouch for three grenades, a cartridge box, a fuse or fusil with a sling, a hatchet, and a sword and bayonet. In addition to their mitre cap and the special equipment, their uniform coats had loops of lace--woolen or heavy cotton bordering-around the buttonholes. They also wore a match case on their cartridge box sling. The match case was a perforated tube. Inside the tube, a piece of rope soaked in salt petre could be ignited and burned very slowly as a fuse. The fuse was removed and held in the grenadier's hand by a small wooden handle. The grenadier fuse lit, the grenade was thrown. When grenadiers no longer threw the little bombs, the match case was continued as a badge of distinction through the American Revolution until 1784.

By the end of the War of the Spanish Succession (1701-1714), the grenade was no longer an important weapon, as improved artillery made it possible to batter down obstructions more efficiently than could the long lines of grenadiers armed with their "pomegranates." However, grenadiers continued in the various European armies as elite shock troops who could be counted on to attack forbidding defensive positions.

In the British army, grenadier companies were composed of the largest, strongest men in the regiment and light infantry were expected to be agile, shoot well, and be independent thinkers. This last was a real innovation!

By the time of the American Revolution, the uniforms of the grenadiers had changed right along with their function in combat. Grenades were not carried. Many commanders wanted their soldiers to lay aside their swords and concentrate on the use of the bayonet in the attack. The mitre cap was expanded into a colorful bearskin, which, when stuffed with paper or leather, was useful in preventing a head injury in combat with mounted troops. Other sorts of soldiers had been wearing looped uniform coats for years by 1775. In fact, lace with colorful designs for the uniforms of privates and corporals became roughly analogous to shoulder patches which are used today to tell one group of soldiers from another.

After the Revolution, grenadiers continued to march in the British services, continued to be made up of the best and strongest soldiers, though the title-grenadier-came to be thought of as strictly honorary by the end of the 19th century. But from Bunker's Hill until Yorktown, the grenadiers of the various regiments marched and fought the rebels. They were probably the best led regular troops England fielded against her erring colonies. Had the army's leadership been as dedicated as those troops, marching into the murderous fire of the aroused colonials, the outcome of the war might have been different. Their song was certain the best of the marches, following those stout-hearted men into history. Huzza! Huzza!



grenade

Grenadier
1768-1789

Many of the Grenadiers were to die on Breed's Hill, killed by the sharpshooting and defiant "country bumpkins" they had made so much fun of. A British officer heartbrokenly told what it was like on the battlefield that day:

> An incessant stream of fire poured from the rebel lines; it seemed a continual sheet of fire for nearly thirty minutes. Our Light Infantry were served up in companies against the grass fence without being able to penetrate—indeed, how could we penetrate? Most of our Grenadiers and Light Infantry, the moment of presenting themselves, lost three-fourths and many, nine-tenths of their men. Some had only eight or nine men left; some only three, four, five."

Grenades have survived in 20th century warfare in the form of the much lighter but still lethal hand grenade, basic equipment of U. S. infantry until after World War II.

The British Grenadiers is a rousing and stirring march that will motivate primary children to get up and march around their classroom and one that can be sung by secondary students on still another intellectual level.

In June 1775, Congress appointed Washington to be General and Commander-in-Chief "of all the troops raised for the defense of the United Colonies." He set off to join the main army which was stationed at Cambridge. At every village along the way, he was greeted and toasted by the leading citizens. Reaching Cambridge on July 3rd, he was joyfully received by his troops and he issued a proclamation stating reasons for taking up arms. Then a great feast was held. Even after Bunker Hill, the British soldiery still did not take the continental troops too seriously, and set new comic words to the tune of *Yankee Doodle Dandy* ridiculing Washington and his men.

TRIP TO CAMBRIDGE X - 1775

When Congress sent great Washington
  All clothed in power and breeches,
To meet old Britain's warlike sons,
  And make some rebel speeches.

'Twas then he took his gloomy way
  Astride his dapple donkey,
And traveled well, both night and day
  Until he reach'd the Yankees.

Away from camp, 'bout three miles off,
  From Lily he dismounted
His sergeant brushed his sun-burnt wig,
  While he the specie counted.

All prinked up in full bag-wig;
  The shaking notwithstanding,
In leather tights, oh! glorious sight!
  He reached the Yankee landing.

Old mother Hancock with a pan,
  All crowded full of butter,
Unto the lovely Georgius ran
  And added to the splutter.

Says she, "Our brindle has just calved,
  And John is wonderously happy.
He sent this present to you, dear,
  As you're the country's papa."

Full many a child went into camp,
  All dressed in homespun kersey,
To see the greatest rebel scamp,
  That ever crossed o'er Jersey.

Unto a stump he placed himself,
  Great Washington did he,
And through the nose of lawyer Close,*
  Proclaimed Great Liberty.

The patriot brave, the patriot fair,
  From fervor had grown thinner,
So off they march'd, with patriot zeal,
  And to[illegible] a patriot dinner.**

---

*This probably refers to Washington's aide, Major Lee.

** Corn pudding and Yankee rum, a great promoter of rebellion and riot: Author of the song. Moore, *op. cit.* p. 102.

X Moore, *op. cit.* pp. 99 102.

Washington is burlesqued as a Don Quixote figure with a sunburned wig and more concerned with "counting specie" (money) than with leading his army. In a footnote to the song, the author suggests that Washington's horse, Lily, was really a donkey and that its name derived from the "whiteness of its hide, which was pretty well exposed to the weather...and by mange".

There are many explanations of the source of the word, "Yankee". One is said to come from the Indians. When they tried to pronounce English, it came out "yenkees" which soon became "Yankee". It's also said to have come from the Dutch settlers and there are other unconfirmed explanations as to its source. The word "Doodle" used to mean "A silly person" and still means futile in German.

In those days, the word "Macaroni" meant very fancy trimmings, like gold braid, ribbons, and plumes. It came from a group of English dandies, members of the Macaroni Club, who used to wear an affected dress and met regularly to eat the exotic dish called "macaroni". This style became the rage in London from about 1770 to 1775. There is an old English verse about this fashion:

Five pounds of hair they wear behind,
  The ladies to delight, O
Their sense give unto the wind,
  To make themselves a fright, O.

This fashion who does e'er pursue,
  I think a simple tony;
For he's a fool, say what you will,
  Who is a macaroni.

The fat, the lean, the bony,
  the boast, the glory of the age,
How young and old can now engage;
Each master, miss and present sage
  Is now a macaroni.

Yankee Doodle's catchy and mischievious little tune was probably known to the colonists as early as 1758, but it first became popular as Yankee Doodle among King George's redcoats. They used it to taunt the Yankees.

In the early fall of 1758, during the French and Indian War, a British army surgeon, Dr. Richard Schurchburgh, who had spent most of his life in America, was encamped with General Abercrombie, near Albany. Provincial troops were mobilizing there; among them were Colonel Fitch's men from Norwalk, Connecticut.

Yankee Doodle (continued)

Most of the men were shabbily dressed, and didn't look like soldiers at all. According to tradition, Elizabeth Fitch, the Colonel's sister had insisted on putting a chicken feather in each calvaryman's hat, saying, "Soldiers should wear plumes!"

Dr. Schuchburg is supposed to have cried, "Now, stab my vitals, they're macaronis!" Macaroni was slang at that period for fop or dandy. Thus the verse:

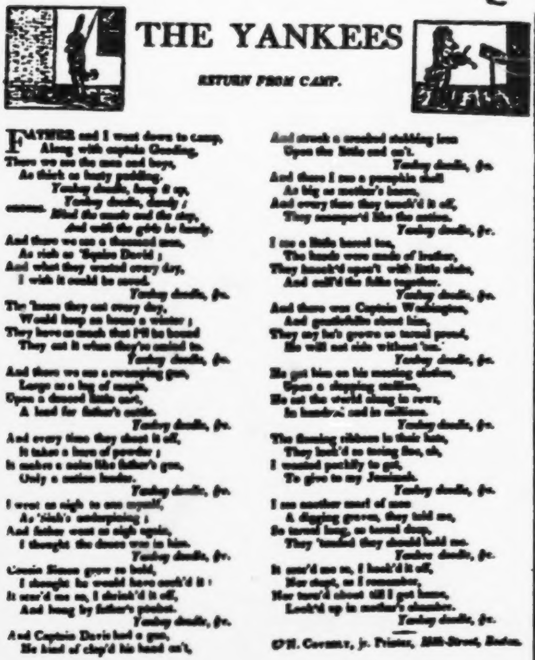
> Yankee Doodle went to town, a riding on a pony,
> He stuck a feather in his hat and called it macaroni.

Supposedly, the doctor, who was quite a wit, then wrote the verses, referring to the colonials as Yankee Doodle and making great fun of their martial appearance.

No one knows exactly where the melody came from. It is claimed that it stems from a church chant of the twelfth century; from a Spanish mountaineer's song; from a Hungarian dance, a Welsh jib, a Dutch harvest song and dance, a wine-making song of France. The melody was used, it is said, by the Cavaliers in making fun of Oliver Cromwell and his men: the song beginning, "Yankee Doodle came to town."

Professional soldiers have always made fun of citizen soldiers and the British redcoats were no different. The Americans took the tune away from them and used it against the British army many times with great effect.

Yankee Doodle is the most famous song in American history. It's a light-hearted paean of praise to the New England militia who fought at Lexington and Concord and in the Boston area; to the shy country boys who were the backbone of popular military resistance to the British "junta" and the invasion of 1774-1775. After Bunker Hill, the British lyrics were reworked by Edward Bangs, a Harvard sophomore, and enjoyed immense popularity during the war under the title, "The Yankees Return From Camp."



THE YANKEES

RETURN FROM CAMP.

The Yankees Return From Camp. Boston broadside issued by Nathaniel Coverly, Jr., circa 1810. Reproduced from the Isaiah Thomas Collection of Broadside Ballads by permission of the American Antiquarian Society, Worcester, Mass.

Moore-Diary of The American Revolution. p.56

There are three delightful picture books which illustrate Yankee Doodle. Have your children compare how differently each of the three artists visualize the song. Talk about the scenes they illustrate in their books.

Emberley, Ed, Yankee Doodle, 1956.
Kellogg, Steven, Yankee Doodle, 1976.
Quakenbush, Robert, Pop! Goes the Weasel and Yankee Doodle, 1976.

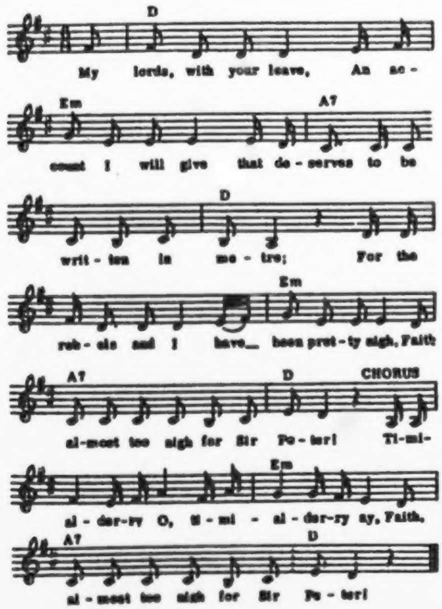
Recipe

Have your students make and taste "HASTY PUDDING", a very thick pudding.

Put in a double boiler top:
2 cups boiling water. Stir in:
1/3 cup corn meal
1/2 teaspoon salt

Cook over hot water 'til thick (abt. 1 hour). Stir occasionally. Serve with butter and finely shaved maple sugar.

SIR PETER PARKER* - 1776


D
My lords, with your leave, An ac-
Em
A7
count I will give that de-serves to be
D
writ-ten in me-tre; For the
Em
reb-els and I have_ been pret-ty nigh, Faith
A7
D
CHORUS
al-most too nigh for Sir Pe-ter! Ti-mi-
Em
al-der-ry O, ti-mi-al-der-ry ay, Faith,
A7
D
al-most too nigh for Sir Pe-ter!

2. With much labor and toil
Unto Sullivan's Isle,
I came firm as Falstaff or Pistol;
But the Yankees, God rot 'em,
I could not get at 'em;
They most terribly mauled my poor *Bristol.*
Chorus

3. Bold Clinton by land
Did quietly stand,
While I made a thundering clatter.
But the channel was deep,
So he only could peep
And not venture over the water.
Chorus

4. Devil take 'em, their shot
Came so swift and so hot,
And the cowardly dogs stood so stiff, sirs!
That I put ship about
And was glad to get out
Or they would not have left me a skiff, sirs!
Chorus

5. Now, bold as a Turk,
I proceed to New York,
Where with Clinton and Howe you may find me.
I've the wind in my tail, and am hoisting sail,
To leave Sullivan's Island behind me.
Chorus

6. But, my lords, do not fear,
For before the next year,
Although a small island could fret us,
The continent whole,
We shall take, by my soul,
If the cowardly Yankees will let us.
Chorus

In the spring of 1776, after being driven out of Boston by the Americans, the British withdrew to Halifax, Canada. New England was a hot bed of treason and armed rebellion. In an effort to divide and reconquer the colonists, General Howe was to attack and take New York City, while another strong British army and naval force, under the joint command of Sir Henry Clinton and Admiral Sir Peter Parker, seized Charleston, South Carolina. Thus the middle and southern colonies would be eliminated from the war and New England left to fend for itself.

Another purpose of the British attack was to secure a protected base to which Loyalists and black slaves could come so they could win their freedom by fighting for Britain. This was directly connected with Governor of Virginia, Lord Dunmore's proclamation of November 5, 1775, promising freedom to all Black slaves and white indentured servants who would fight for the British side.

The British plan of attack was to be two-pronged. Clinton and his army were to be landed on Long Island, cross the narrow inlet and attack Sullivan's Island from the north, while Parker and his fleet bombarded the fort into oblivion from the sea.

Charleston was protected by Fort Moultire on Sullivan's Island by a small American garrison under the command of General Lee and Colonel Moultrie. The fort was built with double walls of palmetto logs, six feet apart and filled between with earth and with 4 bastions for 30 cannon.

The British attacked on June 28, 1776, but nothing went according to plan. Clinton and his troops were landed, but found that the shallow inlet separating the two islands (Sullivan and Long) supposed to be only 18 inches deep, was over 7 feet deep. Clinton had no boats to ferry his men across and the American Colonel Thompson, with 800 men, had been stationed to oppose him. Clinton declined to make the perilous crossing. His men suffered all day in the heat and from the mosquitoes without accomplishing anything.

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* John Anthony Scott, The Ballad of America, pp. 55-56.

Charleston and its Harbor
DAY OF JUNE 28, 1776
ATLANTIC OCEAN

*George F. Scheer & Hugh F. Rankin, Rebels and Redcoats p. 137.

The fleet attacked at close range and the battle lasted over 9 hours. The cannon balls of the British guns sunk into the soft wood of the palmetto logs and did almost no damage. The American gunners, under orders from General Lee and Colonel Moultire, held their fire until they couldn't miss the British ships, which were lying in so close, and couldn't maneuver or turn. The American guns did deadly work and Moultire reported:

"Never did men fight more bravely and never were men more cool. Several of the officers as well as myself were smoking our pipes and giving orders. During the action, General Lee paid us a visit through a heavy line of fire and pointed two or three guns himself, then said to me, "Colonel, I see you are doing very well here. You have no occasion for me. I will go up to town again," and then left us.

Instead of winning a victory, the British suffered an inglorious defeat. An observer with the British fleet wrote:

"Our ships, lying nine hours before the battery, were obliged to retire with great loss. The provincials reserved their fire until the shipping were advanced within point blank shot. Their artillery was surprisingly well served. It was slow but decisive indeed and did amazing execution. I can scarcely believe what I saw on that day, a day to me one of the most distressing of my life."

"The Bristol and Experiment, two fifty-gun ships, suffered incredibly; the former was raked fore and aft. She lost upward of one hundred men killed and wounded. Captain Morris, who commanded her, lost his arm. Perhaps an instance of a slaughter could not be produced. Twice the quarter deck was cleared of every person except Sir Peter Parker and he was slightly wounded."

Stunned and humiliated at their repulse, the British broke off the engagement and sailed for the safety of New York. Sir Peter's flagship, The Bristol, was severely damaged and he had both his pride and flesh badly mauled. Sir Peter's pants were blown off, his thigh and knee wounded, and he had to be supported on each side in order to walk.

Elated by this victory over the proud British fleet, the whole country took up this song burlesquing Sir Peter Parker's account of the battle.

Composed and sung in London, "Sir Peter Parker", as may be imagined, soon became a hit in the colonies. Poor Sir Peter in the song is made to report his humiliating defeat to his superiors in his own words. It ends with Sir Peter promising that while he couldn't even take this small island, he will gain lasting fame by conquering the whole continent.

In the papers of the times, it appeared as "A New War Song by Sir Peter Parker" adapted to the tune "Well, Met Brother Tar."

The exhilirating news brought new hope to the colonies, strengthened their determination to resist. For the British it was to prevent them making another full scale attack in the south until years later.

Follow-up Ideas (continued from page 12)

Military Uniforms - What were British, American and French uniforms like and what were they made of? What dye was used to process the famous British's soldier's red coat? Get pictures and drawing of uniforms and have the children make a class display. Let children design their own uniforms - for their state militia or continental army of the Revolutionary time.

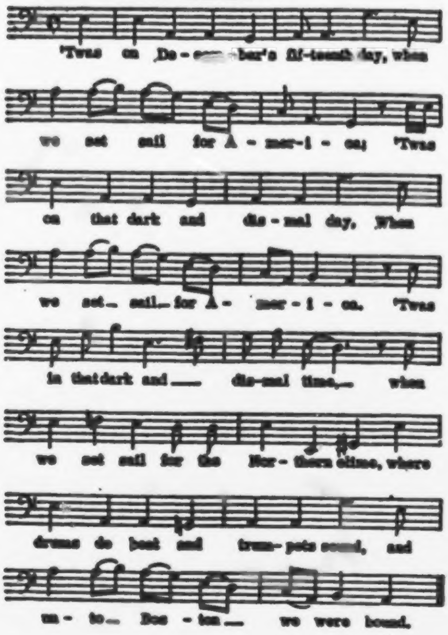
British Doves - What was the basis of opposition in Britain to the Revolutionary War, i.e., to British involvement? Research the following and give biographical sketches to the class: Earl Chatham (William Pitt); Lord Camden: Colonel Isaac Barr; Sergeant Glynn; John Wilkes. Locate on a map the town of Wilkes-Barre in the U.S.; have a student research the origin of its name (write to the mayor of the town requesting information; also use town history, encyclopedia.)

Writings: Let children write their own verses to some of the ballads.

The Dying Redcoat (or: British Lamentation)

This patriot ballad, one of the classic broadsides of the revolutionary war, most likely had its origin in an actual battlefield incident. A British soldier is made to summarize in his own words his experiences from the time of shipment overseas in 1774 to his death shortly after the invasion of Manhattan, in September 1776. The song expresses compassion for the soldier doomed to die in exile fighting for a cause that is not his own. It portrays the patriots as heroes who rise up like grasshoppers to defend their land wherever the invader treads upon it. The Dying Redcoat has survived both in broadside form and in oral tradition. Frank Warner learned the fine melody from "Yankee John" Galusha of Minerva, N.Y., a woodsman who died in 1950.

THE DYING REDCOAT *


'Twas on De - cem - ber's fif-teenth day, when
we set sail for A - mer - i - ca; 'Twas
on that dark and dis - mal day, When
we set sail for A - mer - i - ca. 'Twas
in that dark and dis-mal time, when
we set sail for the Nor - thern clime, where
drums do beat and trum- pets sound, and
un - to Bos - ton we were bound.

'Twas on December's fifteenth day,
When we set sail for America;
'Twas on that dark and dismal day,
When we set sail for America.
'Twas in that dark and dismal time,
When we set sail for the northern clime,
Where drums do beat and trumpets sound,
And unto Boston we were bound.

And when to Boston we did come,
We thought by the aid of our British guns,
To drive the rebels from that place,
And fill their hearts with sore disgrace.
But to our sorrow and surprise,
We saw men like grasshoppers rise;
They fought like heroes much enraged,
Which did affright old General Gage.

Like lions roaring for their prey,
They feared no danger or dismay;
Bold British blood runs through their veins,
And still with courage they sustain.
We saw those bold Columbia sons
Spread death and slaughter from their guns:
Freedom or death! these heroes cry,
They did not seem afraid to die.

We sailed to York, as you've been told,
With the loss of many a Briton bold,
For to make those rebels own our king,
And daily tribute to him bring.
They said it was a garden place,
And that our armies could with ease,
Pull down their town, lay waste their lands,
In spite of all their boasted bands.

A garden place it was indeed,
And in it grew many a bitter weed,
Which will pull down our highest hopes,
And sorely wound our British troops.

'Tis now September the seventeenth day,
I wish I'd never come to America:
Full fifteen thousand has been slain,
Bold British heroes every one.

Now I've received my mortal wound,
I bid farewell to Old England's ground;
My wife and children will mourn for me,
Whilst I lie cold in America,
Fight on America's noble sons,
Fear not Britannia's thundering guns,
Maintain your cause from year to year,
God's on your side, you need not fear.

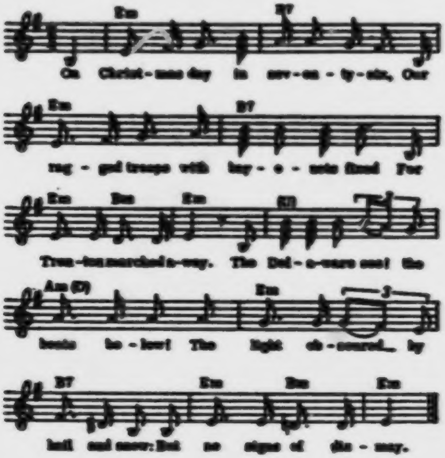
Vocabulary:
* York - New York
** bands - trained soldiers, militia

---

* John Anthony Scott, Living Documents In American History, Vol I. pp 202-203.

THE BATTLE OF TRENTON*- 1777

Historians have marked the Battle of Trenton, December 25, 1777, as one of the major turning points in the Revolutionary struggle. It was rightly celebrated in song.


Em
B7
On Christ-mas day in sev-en-ty-six, Our
Em
B7
rag-ged troops with bay-o-nets fixed For
Em
Bm
Em
B7
Tren-ton marched a-way. The Del-a-ware see! the
Am (D)
Em
3
boats be-low! The light ob-scured_ by
B7
Em
Bm
Em
hail and snow: But no signs of dis-may.

2. Our object was the Hessian band,
That dared invade fair freedom's land,
And quarter in that place.
Great Washington he led us on,
Whose streaming flag in storm or sun,
Had never known disgrace.

3. In silent march we passed the night,
Each soldier panting for the fight,
Though quite benumbed with frost.
Greene, on the left, at six began,
The right was led by Sullivan,
Who never a moment lost.

4. Their pickets stormed, the alarm was spread,
That rebels risen from the dead,
Were marching into town.
Some scampered here, some scampered there,
And some for action did prepare,
But soon their arms laid down.

5. Now, brothers of the patriot bands,
Let's sing deliverance from the hands
Of arbitrary sway.
And as our life is but a span,
Let's touch the tankard while we can,
In memory of that day.

Vocabulary:

Greene, Sullivan--The American force was divided into two, each General leading a half.

pickets--outposts

span--a short number of years

*John Anthony Scott, The Ballad of America, pp. 73-74.

Overall, in the early days of the war, things went badly for the Americans. They were defeated on August 26, 1776 in the Battle of Long Island and shortly afterwards, the British had occupied New York City. Washington and his troops retreated across the Hudson and through New Jersey with the British hot upon their heels and withdrew across the Delaware River leaving all of the Jersies to the victorious British. Believing Washington completely beaten, Howe called off the campaign and moved into his winter quarters. He left a long line of 14,000 troops stretching from Staten Island to Princeton, New Jersey to guard against any attack by the Americans. He would finish the job in the spring.

The American cause seemed doomed as their ranks were reduced by starvation, disease, battle and desertion. Most of his men had only summer clothing and many of them had no shoes at all. Washington himself declared of his men that "many of them being entirely naked and most so thinly clad as to be unfit for service." Washington feared that there would be no army in the spring, for on December 31st, of the 7,000 troops he still had, the enlistment of over 6,000 of them would expire. His army would literally melt away. Only a clearcut victory might rally his army and persuade them to re-enlist and possibly bring in new recruits.

He determined upon a bold step - to cross the Delaware and attack the Hessian forces at Trenton. It was a brave decision. If he lost, he would not be able to retreat. The countersign for the Americans was "Victory or Death."

Writing nightly in his diary, one of Washington's aides, probably the youthful Irish Colonel, John Fitzgerald, tells what happened:

"Dec. 25th - Christmas morning. They make a great deal of Christmas in Germany and no doubt the Hessians will drink a great deal of beer and have a dance tonight. They will be sleepy tomorrow morning. Washington will have set the tune for them about daybreak. The rations are cooked, new flints and ammunition have been distributed. Colonel Glover's fishermen from Marblehead, Massachusetts to manage the boats just as they did in the retreat from Long Island."

The Battle of Trenton (continued)

> "Christmas 6 P.M. - The regiments are marching toward the ferry. It is fearfully cold and raw and a snowstorm settling in. The wind is northeast and beats in the face of the men. It will be a terrible night for the soldiers, but I have not heard a man complain. They are ready to suffer any hardships and die rather than give up their liberty."

While landing, the storm changed to sleet and cut like a knife, wetting the muskets and rendering them unable to fire.

"Tell General Sullivan," said Washington, "to use the bayonet. I am resolved to take Trenton."

Taken by surprise and attacked by such resolute troops, the frightened and confused Hessians soon surrendered. While trying bravely to rally his men, the Hessian commander, Rall, fell from his horse mortally wounded.

Colonel Fitzgerald jubilantly confided in his ever faithful diary, the good news:

> "Dec. 26 3 P.M. - We have taken nearly a thousand prisoners, six cannon, more than one thousand muskets, twelve drums and four colors. About forty Hessians were killed or wounded. Our loss is only two killed and three wounded.*
>
> "Dec. 27 - Here we are back in our camp with the prisoners and trophies. Washington has just given directions for the morrow's dinner. All the captured Hessian officers are to dine with him. He bears the Hessians no malice, but says they have been sold by their Grand Duke to King George and sent to America, when if they could have their own way, they would be peaceably living in their own country. It is a glorious victory."

And indeed it was. Poems, songs and broadsides celebrated the event.

* The exhausted Americans had to withdraw before British reinforcements arrived. The march back was even harder and more tiring as the weather got worse. Two Americans froze to death during the twelve hour journey and crossing.

Follow-up Ideas (continued from pg. 23)

Writing:
Imagine themselves to be soldiers, tories, a captured Hessian, a British deserter - Write letters back home telling what it's like, how they feel, their loneliness, desire to be home; kind of people they're meeting; how they perceive what's going on in the colonies.

Dramatization: In the upper grades, dramatize some of the ballads. Role-play some of the scenes from the ballads. Act out some of the ballads using costume, pantomime - put a musical background to them.

Present an assembly play about the Revolution, using factual narrative by a commentator to weave together the songs. Dramatize the action at Fort Moultri and on Sir Peter Parker's ship - shifting back and forth.

***Art Projects: Wall Hangings** - Instead of paints or crayons, many fabrics - wool, burlap, toweling, linen - lend themselves to needlework, applique, knitting. Students can create a scene or picture of a battle, current event, historic figure, or scene from ballad. The work can be hung on the wall by inserting a wooden stick or wire thru the upper edge of the fabric. Also, wall hangings may be sewn-on figures, or figures may be glued or ironed to the fabric. "Creative stitchery" is a very old form of art that can be applied to depicting scenes or characters from the ballads.

Samplers: Make their own sampler - including a few key words or pictures or symbols relating back to the ballad's story, rather than just an alphabet sampler.

Rebus - Draw a rebus poster in which as many words as possible are illustrated with a picture rather than a word - picture of an eye for "I" is an example.

*All of these could be an individual, group or class project, sewn or pieced together or having each group work on a separate area.

Checklist of Free Materials

___ #28 Lesson Plans of American Revolutionary songs made up by working teachers on various grade levels

___ #29 Annotated Bibliography of Library books on the American Revolution for grades 2 through 12. 9 pages. Fiction, factual, biographies.

Two Oldies that we're still offering

___ #6 Teaching the American Revolution Through Its Folksongs. A copy of Seidman's article in Social Education, November 1973. 12 pages.

___ #7 Ballads & Broadsides of American Revolution. A copy of Scott's article in Sing Out, the folksong magazine. 1966. 6 pages.

Other Free & Inexpensive Materials from Other Sources (Do not write to us for these items, but directly to the address given)

We've listed this before but it's appropriate again for this issue:

Colonial Williamsburg Foundation is offering The Sights and Sounds of Colonial Williamsburg, brochure which includes a free classroom poster. Also, send for their Audio-visual Material Catalogue - good filmstrips, movies, records, tapes.

Colonial Williamsburg Foundation
AV Distribution Section
P. O. Box C Williamsburg, VA 23187

* * *

Global Perspectives in Education
218 E. 18th St. New York, NY 10003
has a great poster (3rd grade and up) The World As A Chocolate Bar. Very imaginative and stimulating. There is a small charge - inquire. Also, their booklet, Intercom #90/91 is devoted to Culture's Storehouse: Building Humanities Through Folklore $5.00 is great. All grades.

* * *

The Library of Congress puts out a free quarterly Folklife Center News (12 pages) full of news about folklore and folksong activities and resources. Write asking to be placed on the mailing list:

The Library of Congress: American Folklife
Center Washington, D.C. 20540

Also send for a new 42-page booklet that offers an overview of the collection of the Center, the Folk Archive, and other library offices. Titled: Folklife and the Library of Congress, by Holly Baker. It's free; write above address.

Materials From Other Sources (continued)

Incidentally, the Library of Congress received a $200,000 gift in support of the Folklife Center's upcoming exhibition of the American Cowboy schedule to open in 1983 and travel across the country. Our whole issue of May 1981, #4, Volume I was devoted to Cowboy songs and lore. It's a dandy.

* * *

Sharon Somers (an elementary teacher) has developted a curriculum manual for 19th Century America. The unit plans in "Living History" actively involve students in the same folk songs, folk tales, crafts and dances as the people living in this time period, and so students are able to personally relate to history as a subject that deals with people, not just with dates and facts. Sharon and Maureen Zack (Curriculum consultant for Special Ed.) developed two Apple Computer discs which supplement the curriculum manual. These discs include a simulation game and a review of 19th century America utilizing the Apple's capacity for music and graphics. The total package is available for $25. Curriculum guide, alone, is $5. Write: Sharon Somers 1490 Dell Rose #4 Bloomfield Hills, Michigan 48013

* * *

If you're interested in children's books and literature-nursery through 12th grade, you might want to find out about the Children's Book Council, a publishers organization to promote reading of children's books. They offer many inexpensive and free aids to teachers-bookmarks, posters, etc. Write: Children's Book Council Inc. 67 Irving Place New York, NY 10003

* * *

Errata:** The first letter in Correspondence with Our Readers in Volume II #2, The Whaling issue, was written by Betsy Williams, not Betsy White. Our error.

***In Volume II #3, Children's Songs and Lullabies issue, again in Correspondence column, in our comments about Ruth Borman's letter (p.51), we stated that "the river took its name of one of the first inhabitants. "That's our error-not Ruth's. Jim Kracht, of Texas A&M wrote in to tell us: "Regarding the recent letter from Ruth Borman, Brazos Varisco was named for the river rather than vice versa. The river was called Rio Brazos de Dios (Arms of God) by the early Spanish explorers. The name has been shortened through time to the Brazos River. Thanks Jim. Sorry for our error, Ruth.

FOLKSONG IN THE CLASSROOM
Dr. John A. Scott
School of Law, Rutgers University
15 Washington Street
Newark, New Jersey 07102

TO:

Action Page: This is the part - important - that you have to write for us !!!

___ I enclose $4.00 for my subscription for this year, 1982-83. Volume III
___ I enclose $7.00. I want to take advantage of your special offer (page 1) and subscribe for 1982-83 and 1983-84. (Volume IV)
Also, I want to get the back issues, so I'll have every issue -
___ I enclose $1.50 for a bound issue of Volume I (1980-81)
___ I enclose $1.50 for a bound issue of Volume II (1981-82)

Name (last)	(first)	(Middle initial)
Address (home)		
City	State	Zip Code
School Address		Grade and Subject

I want to help spread the news of Folksong In The Classroom. Please send a sample copy to the following people:

____
____

In future issues, I'd like songs about:

____

Write us. It's good for your morale. It's wonderful for ours!! Tell us what a good job we are doing, (Lie a little. What harm can it do????)

FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

Volume III # 2 1982 Copyrighted $4.00 per year

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Table of Contents

Correspondence....................................30

Folk Song in the Ozarks Today,
by Lyle Sparkman....................................33

Songs of the American Revolution
Part II, 1777-1783

Introduction....................................35

The Battle of Saratoga....................................36

The Fate of John Burgoyne....................................38

How Stands the Glass Around?....................................39

The Battle of the Kegs....................................40

Johnny Has Gone for a Soldier....................................41

High Germany....................................42

Paul Jones....................................43

The Ballad of Major Andre....................................44

A New Song, Written by a Soldier....................................46

The Battle of King's Mountain....................................48

Cornwallis's Surrender and Country Dance....................................51

Bibliography and Discography....................................54

Checklist of Free Materials....................................55

Action....................................56

WE NEED TO HEAR FROM YOU!
WE LOVE TO HEAR FROM YOU!

WRITE TO US! Tell us what you like or don't like about the newsletter.

SEND IN YOUR RENEWAL

$4.00 for one year, 1982-1983
$7.00 for two years thru 1983-1984

DO IT NOW!

As working teachers (i.e. poor), we need your support.

Send your check today!

CORRESPONDENCE

Sharon O'D Bosack 7-12 Grades Social Studies, Ocean Tides School, 635 Ocean Road, Narragansett, RI 02882. Residential Ed. Program.

"I can't even begin to tell you how successful the folksinging in the classroom became after I returned from the convention in Boston. We were just approaching the Civil War in my classes, and through RI Library Services I managed to locate a filmstrip-tape kit on Black Folk Music in America. The background in song that it gave was great, as well as folksongs of the Civil War period in regard to emancipation and Negro fighting units. Many of the songs were really catchy and so the boys enjoyed themselves immensely; but, interestingly enough, they loved some of the more mournful tunes as well. One of their favorites turned out to be "Sometimes I feel like a Motherless Child." Another one that gained tremendous popularity was "Goin' Home." Our kids really related to both of these at an emotional level that was overwhelming.

When I first introduced the idea to them, they all groaned and said it was 'gaff' (in our terms that means something like corny, I think), but I just kept on going--played the tapes and took your advice and belted out the songs in my monotone voice. In nothing flat, 95% were eagerly participating (which didn't surprise me since, as I mentioned, a few of them had inquired about old songs.) Some even verbalized that if I could sing with my rotten voice, they supposed they could also!

I also located a tape collection called "Spoken Arts and Treasury of American Ballads and Songs." Many of the selections in this collection will come in handy in the coming school year. Another great find, as we did the '20's and '30's, was Bi-Folkal Productions, Inc. They have kits including tapes, sheet music for the piano, and filmstrips. The 20's stuff was more of a pop music nature (Has Anybody Seen My Gal, Ain't We Got Fun). Even these, however sparked many good questions about the era. Since the sheet music for these was available and I have a piano that I play in my classroom, we had a great time.

The kit on the '30's was the best ever! It had real songs of the era (Beans, Bacon, and Gravy; FDR is Back Again; and some Woody Guthrie things; also I am a Union Woman), and by this time, first week in June, singing in Social Studies on Friday had become a very special priviledge which no one wanted to miss. I must admit I gave as reinforcers hard candy to moisten the throats of all those who might need it after a hearty sing.

Whatever the reason, the entire project turned out to be a huge success, and I thank you tremendously for all the ideas and suggestions that you gave me. I can't wait to start off the year in September incorporating this type of thing right from the beginning. I hope I can find more folksongs with sheet music since the kids love to gather around the piano for the "sing." The project brought spirit to our boys as well as a tremendous amount of information. "Bacon, Beans, and Gravy" sparked lots of questions comparing the '30's to today, and I know that these kids learned more while having fun than they could possibly have otherwise.

* * * * *

Comment:

No comment! Sharon's letter, we feel, says it all. The first time that we realized how important a weekly sing might be to kids in social studies classes was one time when, having begun this weekly institution, we became too busy with other stuff, and left it out! This sparked some protest.

Steve Germes Dodge City Senior High,
1601 First Avenue, Dodge City, KS 67801

"Congratulations on a fine job of research and development of innovating programs for the social sciences. I have shared them with my colleagues here at the high school and hope that we can implement some of your work.

I'm sure that you are aware of B.L. Lee Cooper's work which appeared in the NCSS How To Do It Series--series #13, entitled "Popular Music in the Social Studies Classroom: Audio Resources for Teachers." For a person who can't carry a tune in a bucket, the work you and Professor Cooper are doing allows us the opportunity to bring a new medium into the classroom which would literally be impossible otherwise. Music is an important part of our heritage which, unfortunately, is often overlooked.

The Colonial Period is, for me, a favorite era in our history; your research has given me an excellent opportunity to broaden my lesson structure to include some in-depth study of the time."

Comment:

One of the major values of folk songs is that they can be utilized at all grade levels. Songs introduced to students when they are small may grow with the children in depth and dimension as they mature and move from elementary school to Junior and then senior high. At each stage of their growth, the students find that singing the song reveals more and more about people and the social era that the song is set in.

In addition, it is important that there be a vehicle through which all teachers, no matter at what level they teach, may talk to each other. All too often, we only deal with our own colleagues at our own particular grade level and in our own subject areas. We forget, sometimes, that we are all teaching children, often the same children. We need to know each other; understand and respect each other's problems; and we think that folk song can be in this respect a natural avenue of communication.

Dr. B. Lee Cooper, Vice-President for Academic Affairs. Newberry College,
Newberry, SC 29108

"Although I've been out of the classroom (on a regular basis, at least) for several years, I've continued to work with teachers, journalists, librarians, and popular culture enthusiasts on exploring ideas about using recorded music as an instructional resource. I'm attaching photocopies of several recent articles that might be of interest to you... My primary focus is on songs produced during the post-1950 period."

* * * *

Comment:

This is the same B. Lee Cooper mentioned in Steve's letter. Professor Coope has been kind enough to send us copies of several of his many articles concerning the use of music to teach the humanities and social studies. If you're interested in the use of pop, rock, and contemporary music in your classroom, do write directly to him. Professor Cooper's pamphlet cited in Steve's letter is available for $1.50 from:

National Council for the Social Studies
3615 Wisconsin Avenue N.W.
Washington, D.C. 20016

While you're at it, ask them for a list of other titles available in the "How To Do It" series.

Susan M. Den Herder PO Box 1,
Bahranin, Arabian Gulf

I find the newsletter interesting and fun. I have to confess, however, that I haven't used much folk song in my classroom. My students are still learning the basic English words as a foreign language. But I know they enjoy reciting rhymes, and the repetition really helps them get the vocabulary down so they can remember it. These younger kids like to sing too, but it's hard for them because Arab music hasn't got the same tones ours has! But it's fun anyway.

I think farming songs would be useful to me; as well as the issue on cowboy songs. That's the kind of vocabulary these 8 to 10 year olds are already working with. It should also help liven up what can get pretty boring; a series of readers in which Peter and Jane go to the farm and see the cows, pigs, and horses every time!

* * * *

Comment:

As you see, the newsletter is quite international. It might be helpful for Susan to try out some songs from the children's issue with her youngsters; also lullabies would be songs that the children could relate to.

Kenneth S. Goldstein. Folklore and Folklife: Rm 415 Logan Hall CN, University of Pennsylvania, Philadelphia, PA 19104

I just wish there was a publication like yours when I was producing records back in the '50's. Many of the 'subject' records were issued with the classroom in mind, but few people, if any, took up the opportunity.

Edith and I are working on discographies of traditional singers. I am producing a series of records of traditional Newfoundland and Labrador singers from the tapes of many hundreds of songs I've collected there in the past several years.

* * * *

Comment:

Kenneth produced the background notes for hundreds of folk records issued by record companies such as Tradition and Folkways. He is working with Edith Fowke, one of the outstanding collectors of Canadian folk song. We shall let you know when these records will be available, and will review them in the newsletter.

Mitzie Collins 197 Melrose Street
Rochester, NY 14619

I have been working on several interesting projects recently--two workshops with teachers as part of a project to help teachers use art to teach the basics--basic writing and math skills. I am also doing a project with an 8th grade social studies/English class on ballads. They are going to be writing some ballads on their own. In another school I am working with 3rd graders on local history, singing folk songs dealing specifically with this area or dealing with occupations of the early city.

* * * *

Comment:

Mitzie was our record reviewer for our Children's issue (Vol. II #3). Her many and varied activities show how flexible and innovative folk songs can be in helping children and teachers on various grade levels and in different subject areas.

Jackie Weissman 10001 El Monte,
Overland Park, KS 66207

My experience is in early childhood education, and I use folk songs constantly in teaching young children skills as well as feelings and history about various places.

* * * *

Comment:

Jackie is a professional musician, educator, author-composer, and children's TV personality. With degrees in education and music, she gives educational concerts and workshops for schools. Write her: she'll be glad to send you a list of the varied music and song materials she has brought together.

FOLK MUSIC IN AN OZARK CLASSROOM

by Lyle Sparkman
300 Mountain, Old Fort Hill
Cassville, MO 65625

Many classroom instructors find that their use of folk song is, in effect, introducing old material in a new context. The children do not recognize the songs as part of their own cultural background unless the connection is explained. In my school district, located in the southwest Missouri Ozarks, there is yet tradition which permits inquiry-type learning since such songs are still sung at music-parties. This folklife lends itself to an active inclusion in our third-grade curriculum. Though our program includes all aspects of traditional life, I have taken twelve points to share regarding folk music in the classroom.

1. The children are introduced to the type of music still surviving by a slide and sound show made especially for Ozark children, entitled "Music on the McCord Bend." It features a community of native musicians and demonstrates how the music is inseparable from the people themselves. It also shows how the music is passed from one generation to the next and how it changes with the transmission. It exhibits older and newer fiddle styles, as well as various types of folk song. "McCord..." personalizes, in a manner of speaking, traditional music so that the children can see the similarities between the musicians and their own 'kith and kin.'

2. Class recognition and discussion follows the showing of "McCord...", and an informal survey is taken of children who have such traditions active in their own families. This assists in individualizing future projects.

3. Spelling, English, History, and Social Studies are enhanced with associative references to native customs and ballads during the course of the school year. This continual reference allows the children, over a period of time, to view their heritage in a positive fashion, rather than in the demeaning form often presented by mass media and tourism (i.e., the caricature of a 'hillbilly').

4. Careful listening habits are nutured through a series of listening lessons. For this purpose, field recordings of local Ozark fiddles and singers are used. As an example, a song such as 'Billy Venero' is selected for its plot and is played a few verses at a time. The record is then halted and questions asked about the characters and action. If the answers are incorrect, the verses are replayed so that the students may listen for the correct information. In this fashion, the students become better listeners, and better acquainted with older song types.

5. The children are given 'hands-on' experience with various traditional instruments such as a fretless banjo, a 3-string dulcimer, dancing dolls, and mouthbows. These are placed at their disposal between the time they leave the buses in the morning to the opening bell. With a few simple rules and a demonstration of trust, the instruments and children have both been free from mishap.

6. Additional enrichment is available in the form of cassettes, records, and reading materials. Access to this material is granted the students between assignments. The Ozark's books are set out on an 'exploring table,' The selection of books is left up to the student. Cassettes and records are available at listening centers providing over 150 instrumentals and song-ballads performed exclusively by Ozark musicians.

7. Local folk have been used as resource persons in the classroom. Musicians and balladeers are welcome to spend their time with the children. This active interaction stimulates inquiry at home and renews interest in classroom resources. Native Ozarkers have also been recorded at their homes knowing that their audience is eight years old.

8. The children are encouraged to visit the area's old-timers and ask about their memories of the days before the roads were paved and electricity brought in. This collected material becomes, in a sense, the heart of the community transplanted into our curriculum. This gives a number of instructional areas, including music, a relevance which makes the student's home environment a part of, rather than separate from, the classroom environment.

9. Song melodies are shared orally, and written copies are made of the lyrics. In some cases, lyrics are printed on to a large sheet of butcher paper (with each verse in a different color) and taped on the wall like a giant 'broadside.' This allows easy reference for copying and for a 'guest class' that might wish to sing along.

10. The teacher's ability to differentiate between traditional songs and songs with modern influences, affects the quality of selection made from the songs that the students bring in from the community for the sake of song-swapping in class. For the sake of cultural continuity, a priority in selection is given to those 'old-timey tunes' which are both traditional, and still in oral circulation.

11. A repertoire is developed as a result of the song-swapping and is informally rehearsed at convenient times. At least one play-party game is taught, so that between instrumentation, a capella singing, and the play-party, there is something of interest for everyone involved. A number of songs are learned by memory, but are never reviewed at one time until the culminating activity.

12. The one time that all accumulated lore is sounded is at year's end during our annual 'Indian and Pioneer Day.' This knowledge and song is 'paraded off' to other classes by the children in (optional) period costumes. This lore is not only shared, but recorded, adding to our resource materials. This large finale generates an emotional satisfaction for the children, who realize how extensive their efforts truly are, and satisfaction for the teacher that a portion of Ozark music and lore lives on in another generation.

Lyle Sparkman, a third grade working teacher from Washburn, MO, is an authority on Ozark folk culture and a long time supporter of Folk Song in the Classroom.

SONGS OF THE AMERICAN REVOLUTION

Part II: 1777 - 1783

Unlike many of the songs sung during the earlier colonial period, the songs of the Revolution have been handed down to us in written form, rather than through oral tradition exclusively. Americans, by the time of the Revolution, had begun to make very much their own the literary and musical form of the broadside ballad.

Broadside ballads were brought to America from England during the eighteenth century, and went generally by the name of 'broadsides.' These broadsides were made possible by the now widespread use of that miraculous invention, the printing press, and may be considered as true forerunners of the popular newspaper. Broadsides lent themselves to the narration of sensational and tragic events such as a murder, a shipwreck, a battle. They were also used to satirize politicians and to lampoon the government.

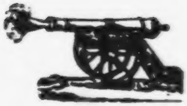
By the time of the Revolution the broadside tradition was becoming popular in the American colonies, particularly in the vicinity of towns like Boston and New York, that possessed printing presses. Poets and propagandists turned out their verses rapidly--some good, some bad, and many downright poor--and they were then struck off on the press. Peddlers would load them into their bundles and set off for the back country. A good broadside was a 'loss leader.' Give out copies of the broadside to people always famished for news, sing the ballad to a well-known tune, then sell pins and other novelties to the throng.

Such ballads were cherished by many. Taken home they might be pinned to the wall, or carefully put away in the family songchest. For us too, at this later date, they have an extraordinary value. These songs are part of the literary record which enshrines the traditions of the American people. The conservation and use of such a record is as important to the national existence as good soil, pure water, uncontaminated air. As teachers, especially, we need to battle against the indifference to human creativity that casts aside the work of the past, discards and destroys it, and values it as nothing.

In eighteenth century England the broadside ballad tradition soon found its way to the stage. Composers used their own original verses, and set them to familiar tunes; in some cases they composed their own melodies which, in turn, become popular on the streets. John Gay's Beggar's Opera, first produced in London in 1728, attacked government officials, commented wittily upon English social life, and did much to make the broadside a popular habit. Many English poets and playrights, including Ben Johnson and Thomas d'Urfey, contributed to this process.

With the Revolution, broadsides come of age in America. As in Britain, they were used to attack the government (i.e., the enemy), to satirize its officials, to tell the story of battles and other great events, to mock the other side. Classic examples published in this issue are: The Ballad of Major Andre; Paul Jones; The Battle of the Kegs; A New Song, Written by a Soldier; Cornwallis's Surrender.

Tune: Brennan On The Moor



SARATOGA

In the summer of 1777 the British government launched an ambitious campaign to end the war. General Burgoyne was to march down from Canada through the Hudson Valley with a strong force of British and Hessian soldiers, and their Indian allies. Howe--or so Burgoyne thought--would march northward from New York City; thus the British would surround the American forces and take them from both front and rear. New England, sealed off from the other colonies, could then be taken care of by itself. The capitulation of the rest of the rebels would then be only a matter of time.

Their own incompetence and American valor then brought the British to the most colossal disaster of the entire war. The further south Burgoyne advanced, the harder it become to keep open the supply lines reaching to Canada; his advance was at first slowed then brought to a halt by the American forces, both regular and militia, that came to meet him. As for General Howe, he never showed. On September 19 and October 7 Burgoyne fought two Battles at Bemis Heights in a vain attempt to break through. On October 17, the British laid down their arms.

BATTLE OF SARATOGA

Come unto me my heroes, and I the truth will tell,
Concerning many a soldier who for his country fell.
Burgoyne, the king's commander, and cursed Tory crew,
With Indians and Canadians he up the Champlain flew.

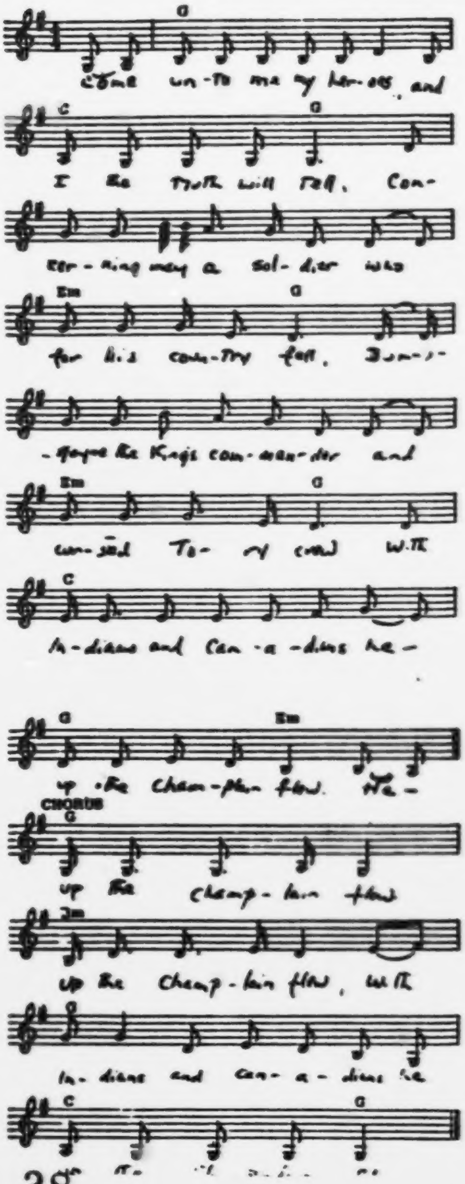
CHORUS:
He up the Champlain flew, he up the Champlain flew,
With Indians and Canadians, he up the Champlain flew.

Before Fort Ticonderoga, full well both night and day,
Their motions were observed before the bloody fray.
Burgoyne sent Baum to Bennington with Hessians there he went,
To plunder and to murder was fully his intent.

CHORUS:
Was fully his intent, was fully his intent,
To plunder and to murder was fully his intent.

The seventh* day of October, they did capitulate, (*17th.)
Burgoyne and his proud army we did our prisoners make,
And vain was their endeavor our men to terrify,
Though death was all around us, not one of us would fly!

CHORUS:
Not one of us would fly, not one of us would fly.


G
Come un-to me my her-oes, and
C
G
I the truth will tell. Con-
cer-ning many a sol-dier who
Em
G
for his coun-try fell. Bur-
-goyne the King's com-man-der and
Em
G
cur-sed To- ry crew with
C
In-dians and Can-a-dians he-
G
Em
up the Cham-plain flew. He-
CHORUS
G
up the champ-lain flew
Em
up the Champ-lain flew, with
In-dians and Can-a-dians he
C
G

BARONESS RIEDESEL, SIMON FRASER, AND THE BRITISH ARMY AT SARATOGA

One of the top commanders of the Hessian troops with Burgoyne was General Friedrich Riedesel. His 30-year old wife, Frederika, and their three children Augusta, 6, Frederika, 3, and the newborn baby, Carolina, came over from Europe and joined him as the British army moved down the Hudson.

October 7, the day of the second battle of Bemis Heights, Baroness Frederika planned a dinner party for her husband and his colleagues, who included the brave Scottish general, Simon Fraser. In midafternoon, when the table was already set, Frederika received a rude suprise. The British had been beaten; Simon Fraser was carried in, mortally wounded. Mounted on his great gray charger, he had been in the thick of the battle when an American rifleman picked him off.

"The table," wrote the Baroness Frederika in her Journal, "which had already been set for dinner, was removed, and a bed for the general put in its place. I sat in a corner of the room, shivering and trembling. The noise of the firing grew constantly louder. The thought that my husband would also be brought home wounded was terrifying and worried me incessantly."

Amid his agony, Fraser kept moaning, "Oh, fatal ambition! Poor General Burgoyne! Poor Mrs. Fraser." Later, Frederika's husband returned and this calmed her. She put the children to bed and passed a restless night "constantly afraid that my children might wake up and cry, thus disturbing the poor dying man, who kept apologizing for causing me so much trouble."*

Surrounded, outnumbered, running out of ammunition and supplies, deserted by his Indian and Loyalist allies, and with no hope of help from Howe or Clinton, Burgoyne had no choice but surrender. At 10:00 a.m. on October 17 with the bands playing 'The British Grenadier,' the troops marched out past the American forces and laid down their arms. The Americans lining the route said not a word, looking downward so as not to embarrass their brave opponents.

The captured army was never sent home, though Burgoyne himself was allowed to depart in the spring of 1778. The rest of the captive troops were detained in the neighborhood of Boston until fall 1778, when they were transferred to Charlottesville, VA. Here a village was built for them, and gardens laid out. Jefferson, who lived close by, gave much assistance. Those who wished to return to Europe were exchanged. Many, especially the Germans, preferred to stay in this country and become American citizens.

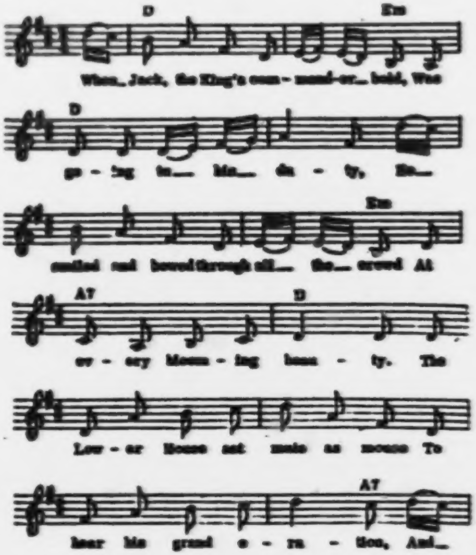
---

*Baroness von Riedesel, Journal and Correspondence of a Tour of Duty 1776-1783 tr Marvin L. Brown, Jr. (Chapel Hill, NC, 1965), pp 51-53.

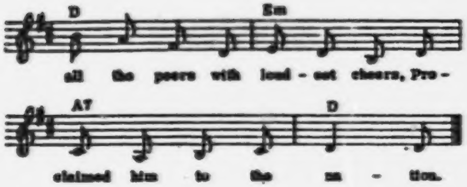
THE FATE OF JOHN BURGOYNE

Burgoyne was one of the trio of generals sent to Boston in 1775 to quell the 'rebellion.' In 1776 the general went back to England, made a boasting speech to the Parliament, and persuaded the King to place him in charge of the Hudson Valley campaign. Burgoyne, known as "Gentleman Johnny," was very popular with his own troops; but to the American he was a pompous aristocrat who viewed war as a form of sport made exciting by danger and bloodshed. The general carried women along with the wines and silks that loaded his supply trains.

The satire reproduced here ranks among the most famous of revolutionary songs. The lyrics are set to the tune of "The Girl I Left Behind Me." Three swift and concise verses encapsulate the entire campaign from beginning to end.


D
Em
When, Jack, the King's com - mand - er bold, Was
D
go - ing to his du - ty, He
Em
smiled and bowed through all the crowd At
A7
D
ev - ery bloom - ing beau - ty. The
Low - er House sat mute as mouse To
A7
hear his grand o - ra - tion, And

John Anthony Scott, The Ballad of America (New York: 1966), 75-6.


D
Em
all the peers with loud - est cheers, Pro -
A7
D
claimed him to the na - tion.

Then off he went to Canada,
    Next to Ticonderoga,
And quitting those, away he goes
    Straightway to Saratoga.
But the sons of freedom gathered round,
    His hostile bands surrounded,
And when they'd fain have turned their backs
    They found themselves surrounded.

In vain they fought, in vain they fled,
    Their chief, humane and tender,
To save the rest soon thought it best
    His forces to surrender.
Thus may America's brave sons
    With honor be rewarded,
And be the fate of all her foes
    The same as here recorded.

In London one witty verse tells the failures of the commanders:

Gage did nothing, and went to pot;
Howe lost one town, another got[1];
Guy[2] nothing lost and nothing won;
Dunmore was homewards forced to run:[3]
Clinton was beat and got a garter,[4]
And bouncing Burgoyne catched a Tarter:
Thus all we gain for millions spent
'Tis to be laughed at and repent.

---

[1] Lost Boston, took New York

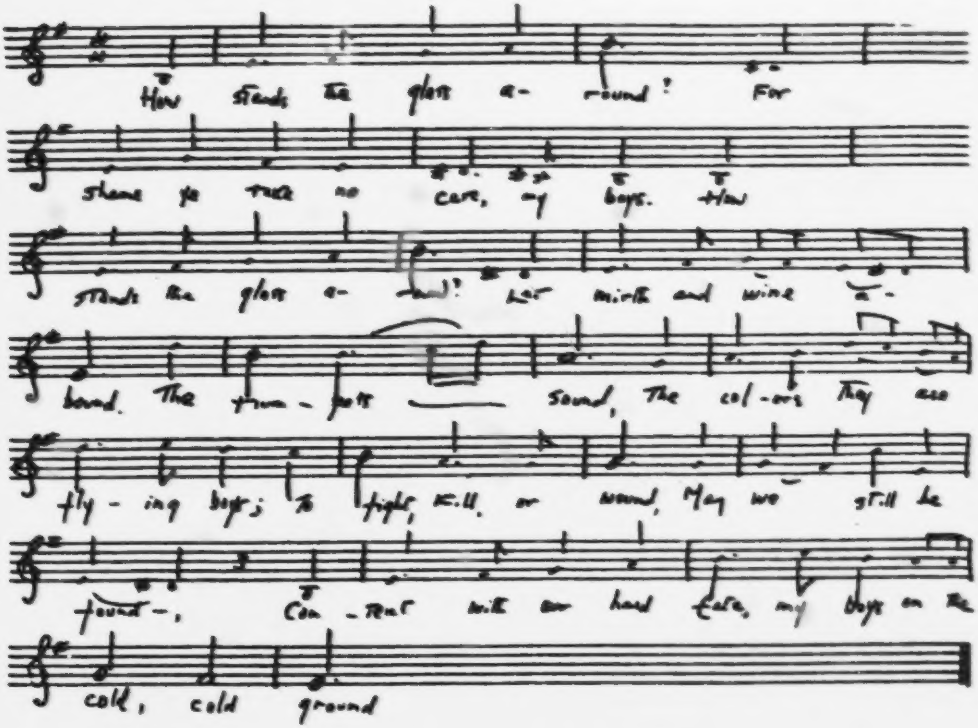
[2] Sir Guy Carlton, Governor of Canada

[3] Dunmore was governor of Virginia until driven out by the rebels in 1776

[4] Was made a Knight of the Garter

HOW STANDS THE GLASS AROUND?

In July 1777, while Burgoyne was plodding down the Hudson Valley, Sir William Howe withdrew his forces from New York City, and sailed away to Philadelphia, which he occupied in September. Apart from the insane personal jealousy which divided the two commanders, Howe and Burgoyne, historians so far have failed to provide an adequate explanation for Howe's amazing maneuver. Washington offered valiant resistance to Howe at the Brandywine and then at Germantown. In December he and his ragged band withdrew to winter quarters at Valley Forge. Throughout the winter of 1777-1778 they would keep watch on Howe, and starve. As new graves appeared in the frozen earth the rebels began to sing an English soldier's song, The Duke of Berwick's March. Both poignant lament and bitter protest, Americans labeled it How Stands the Glass Around? or The Cold Ground.


How stands the glass a- round? For
shame ye take no care, my boys. How
stands the glass a- round? Let mirth and wine a-
bound. The trum - pets sound, The col-ors they are
fly - ing boys; To fight, kill or wound, May we still be
found -, Con - tent with our hard fate, my boys on the
cold, cold ground

Why, soldiers, why,
Should we be melancholy, boys,
Why, soldiers why,
Whose business 'tis to die.
What sighing, fie!
Drink on, drown fears, be jolly, boys,
'Tis he, you, or I,
Cold, hot, wet or dry,
We're always bound to follow boys,
And scorne to fly.

'Tis but in vain-
I mean not to upbraid you boys,
'Tis but in vain
For soldiers to complain.
Should next campaign
Send us to him who made us, boys,
We're free from pain!
But if we remain,
A bottle and kind landlady
Cure all again.

The Battle of the Kegs

When Washington's forces went into winter quarters in Valley Forge, it wasn't long before they were launching floating mines upon the Delaware (wooden kegs filled with dynamite and primed to explode upon contact). These mines, it was hoped, would float downstream and blow up British transports or men o' war anchored off Philadelphia. The British, naturally, took steps to neutralize these weapons. January 5, 1778, they fired at and detonated a number of kegs floating in the river.

This event occasioned the composition by Francis Hopkinson, American poet and propagandist, of one of the wittiest satires in the American heritage, *The Battle of the Kegs*. (Tune: Yankee Doodle.)

Gallants attend, and hear a friend
Trill forth harmonious ditty;
Strange things I'll tell which late befell
In Philadelphia city.
'Twas early day, as poets say,
Just when the sun was rising,
A soldier stood on a log of wood
And saw a thing suprising.

As in amaze he stood to gaze,
The truth can't be denied, sir,
He spied a score of kegs or more,
Come floating down the tide, sir.
A sailor too, in jerkin blue,
This strange appearance viewing,
First damned his eyes, in great surprise
Then said, 'some mischief's brewing.'

'These kegs now hold the rebels bold,
Pack'd up like pickled herring:
And they've come down to attack the town
In this new way of ferrying.
The soldier flew, the sailor too,
And scar'd almost to death, sir,
Wore out their shoes to spread the news,
And ran til out of breath sir.

Now up and down throughout the town
Most frantic scenes were acted:
And some ran here, and some ran there
Like men almost distracted.
Some FIRE cried, which some denied,
But said the earth had quaked:
And girls and boys with hideous noise
Ran through the street half-naked.

Sir William he, snug as a flea
Lay all this time a-snoring,
Nor dreamt of harm as he lay warm
In bed with Mrs. Loring.*
Now in affright, he starts upright,
Awak'd by such a clatter;
He rubs both eyes and boldy cries
'For God's sake what's the matter?'

At his bed side, he then espy'd
Sir Erskine at command, sir,
Upon one foot he had one boot,
And t'other in his hand, sir.
Arise! Arise! Sir Erskine cries:
The rebels--more's the pity--
Without a boat, are all on float,
And rang'd before the city.

The motley crew, in vessels new,
With satan for their guide, sir,
Pack'd up in bags, or wooden kegs,
Come driving down the tide, sir,
Therefore prepare for bloody war;
These kegs must all be routed;
Or surely we despis'd shall be,
And British courage doubted.

The royal band now ready stand,
All rang'd in dread array, sir,
With stomach stout, to see it out,
And make a bloody day, sir.
The cannons roar, from shore to shore;
The small arms make a rattle;
Since wars began, I'm sure no man
E'er saw so strange a battle.

These kegs, 'tis said, though strongly made,
Of rebel staves and hoops, sir,
Could not oppose their powerful foes,
The conquering British troops, sir.
From morn till night, these men of might
Display'd amazing courage;
And when the sun was fairly down,
Retir'd to sup their porridge.

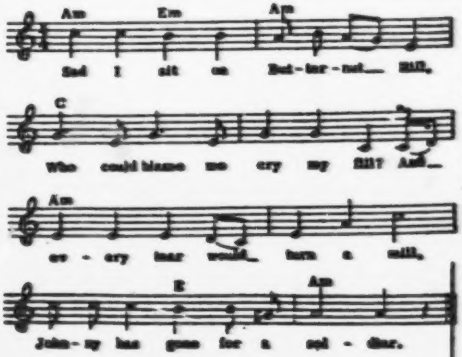
An hundred men with each a pen,
Or more upon my word, sir,
It is most true, would be too few,
Their valor to record, sir.
Such feats did they perform that day
Upon those wicked kegs, sir,
That years to come, if they get home,
They'll make their boasts and brags, sir.

---

*Howe's mistress was the wife of Joshua Loring, his Commissary of Prisons.

°Frank Moore, *Diary of the Revolution*

JOHNNY HAS GONE FOR A SOLDIER
(Hudson Valley)


Am Em Am
Sad I sit on But-ter-nut___ mill,
C
Who could blame me cry my fill? And___
Am
ev - ery tear would___ turn a mill,
E Am
John-ny has gone for a sol - dier.

Me oh my, I loved him so,
Broke my heart to see him go,
And only time can heal my woe,
Johnny has gone for a soldier.

I'll sell my clock, I'll sell my reel,
Likewise I'll sell my spinning wheel,
To buy my love a sword of steel,
Johnny has gone for a soldier.

Sad I sit on Butternut Hill,
Who can blame me cry my fill?
And every tear would turn a mill,
Johnny has gone for a soldier.

This beautiful lament has been sung continuously by Americans from colonial times to the present day. It was collected during the 1930's by the noted Hudson Valley folklorists, Lucy and John Allison. The Allisons made six 78 r.p.m. records of songs of the American Revolution--records which are now unobtainable, and are a collector's item.

The song poses the question of the contribution of American women to the revolutionary cause. These people supported their men who were away at war, and lamented bitterly the necessity to part. But what else did they do?

Recent years have seen an outpouring of writings designed to cast light upon the experience, the struggle, and the contribution of women in the American past. The revolutionary era, too, has benefited from this renewal of interest in the life and labor of ordinary women.

Many women participated in, and indeed created, the movement for home manufactures (see Young Ladies in Town, page 7): some went to war, either fighting, cooking, or nursing the wounded. Many took over the direction of their husbands' farms, not only running the family, but ploughing the fields as well.

Johnny Has Gone for a Soldier is an original creation based upon a song brought by Irish immigrants to colonial New York. Siubhail a Gradh (My Lover is Gone), like its New York counterpart, was a product of the agonies of struggle against the British rule. Rebellion broke out in Ireland in 1688 and was crushed by the English king, William of Orange. By the Treaty of Limerick (1691), rebel soldiers were exiled to France; and Irish women bitterly lamented the loss of their men. They sang:

> I'll dye my petticoat, I'll dye it red,
> And round the world I'll beg my bread;
> For the lad that I love from me is fled,
> My darling and my life, I love you so.
>
> > Gone, gone, gone is my love,
> > Now death alone can ease my woe.
> > Don't leave me here to mourn alone,
> > My darling and my life, I love you so.

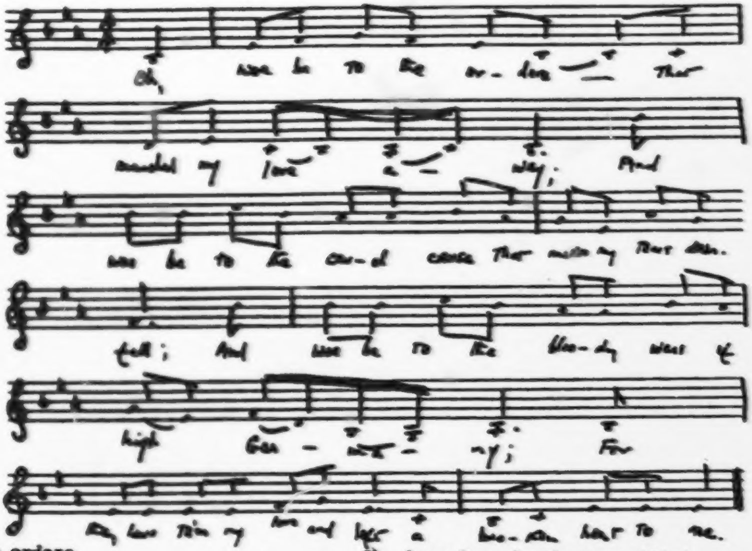
John Anthony Scott, Ballad of America (1966), pp. 32-35.

THE WARS OF GERMANY

Scottish men and boys have been fighting and dying in England's many wars since the time when the treaty of the Union took from the Scots their nationhood and made them citizens of the British crown. As the men marched off to fight, they left their women lamenting behind them.

This beautiful, timeless, exquisite lament was first printed in Herd's "Ancient and Modern Scottish Songs" in 1776, but it is believed to date back in oral form to long before that. The words of the song are said to have been written by William Motherwell, a Glasgow shoemaker.

Its feeling of sadness and helplessness at watching the young man you love sail away to a far off land to fight for a cause he has no interest in speaks to us poignantly today--in our era of the Falkland Islands mess and the Middle East conflict--as it did over two hundred years ago.


Oh, woe be to the or - ders - that
marched my love a - way; And
woe be to the cru-el cause that makes my tears down
fall; And woe be to the bloo-dy wars of
high Ger - ma - ny; For
they have tak'n my love and left a bro-ken heart to me.

Oh, woe be to the orders
That marched my love away:
And woe be to the cruel cause
That makes my tears down fall;
Woe be to the bloody wars
In high Germany;
For they have taken my love and left
A broken heart to me.

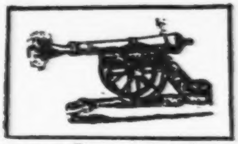
The drums beat in the mornin'
Afore the screek of day;
And the wee wee fifes played loud and shrill
While yet the morn was grey;
The bonny flags were all unfurled,
A gallant sight to see:
But woe"s for me my soldier lad
That's marched to Germany.

Oh, long long is the travellin'
To the bonny pier of Leith:
And dreek it is to gang there
Wi' the snow-drift in the teeth;
And oh, the cold wind froze the tears
That gathered in my eye:
When I went there to see my love
Embark for Germany.

Oh, I looked over the broad blue sea
So long as could be seen;
A wee bit sail upon the ship
My soldier lad was in;
But oh, the wind blew sore and swift
And the ship sailed speedily;
And the waves and cruel wars have twinned
My winsome love from me.

VOCABULARY:

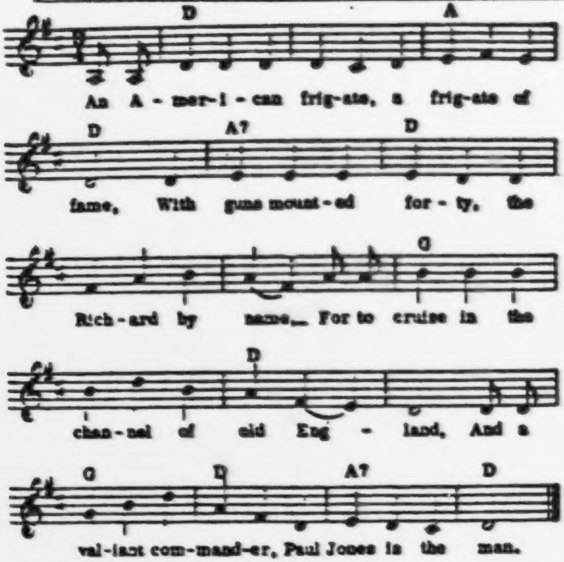
SCREEK: BREAK **DREEK: BITTER ** TWINNED: PARTED** WINSOME: HANDSOME



PAUL JONES

By late 1777, the French were impressed with American resistance; a Franco-American alliance was signed, and news of it came to the U.S. in 1778. But the bright promise of this alliance did not soon materialize. The colonists had hoped to have the help of the French navy; but this was for long withheld. Even so, Americans were fine sailors. Privateers scoured the seas to capture British merchantmen; they sailed brazenly into British waters and gave battle to the British on their own home ground.

Paul Jones was the most famous of these sea marauders. On the night of September 23, 1779, his leaky squadron encountered men o' war Serapis (Capt. Pearson) and Countess of Scarborough (Capt. Piercy) off Flamborough head in Yorkshire convoying a fleet of merchantmen to London. After a fierce moonlight battle between Serapis and Jones' Bonhomme Richard, Pearson surrendered. This naval epic was composed by a British writer, but soon found its way to America, where it became one of the most famous of contemporary broadside ballads.


D
A
An A - mer - i - can frig-ate, a frig-ate of
D
A7
D
fame, With guns mount - ed for - ty, the
G
Rich - ard by name, For to cruise in the
D
chan - nel of old Eng - land, And a
G
D
A7
D
val - iant com - mand - er, Paul Jones is the man.

We had not sailed long before we did spy
A large forty-four, and a twenty so nigh,
With fifty bold seamen well laid in with store,
In consort pursued us from the old English shore.

About twelve at noon Percy came alongside,
With a speaking trumpet; "Whence came you?" he cried,
"It's now give an answer, I hail'd you before,
Or this moment a broadside into you I will pour."

Paul Jones then he says to his men every one,
"Let every bold seaman stand true to his gun;
We'll receive a broadside from these bold Englishmen,
And like true Yankee heroes return it again."

The contest was bloody, both decks ran with gore,
The sea seemed to blaze when the cannon did roar;
"Fight on my brave boys," then Paul Jones he cried,
"We will soon humble this bold Englishman's pride."

We fought them eight glasses, eight glasses so hot,
Till seventy bold seamen lay dead on the spot,
And ninety bold seamen lay bleeding in gore,
While the pieces of cannon most wretched did roar.

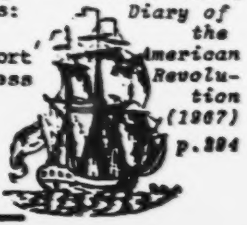
Our gunner in a fright to Paul Jones he came;
"We make water quite fast, and our side's in a flame;"
Then brave Jones he said in the height of his pride
"If we can't do no better boys, sink alongside."

The *Alliance* bore down while the *Richard* did rake,
Which caused the heart of poor Percy to ache;
Our shot flew so hot they could not stand us long,
And the flag of proud Britain was forced to come dow

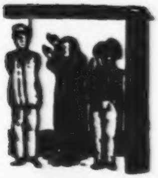
So now my brave boys, you have taken a prize,
A large forty-four and a twenty likewise;
Both noble vessels well laden with store,
We'll bend on all canvas for New England once more

God bless the widows who shortly must weep
For the loss of their husbands now sunk in the deep;
Here's a health to Paul Jones, a sword in his hand,
Who led us to battle and gave the command!

Vocabulary....
eight glasses:
four hours.
Glass" is short
for ½ hourglass



Frank Moore,
Diary of the American Revolution (1967)
p.394



Death of Major Andre.

Now came one of the most exciting spy dramas of all times. Despite the French alliance, the war dragged on and went badly for the colonists. The British occupied New York City. Washington and his dwindling forces lay up the Hudson in the Highlands. They were protected from the British fleet and army by the guns of West Point which commanded the passageway up the river.

In command of this fortress was General Benedict Arnold, one of the most successful and heroic American generals. Twice wounded in battle, Arnold was loved by his men and implicitly trusted by Washington. But Arnold had begun to doubt the certainty of an American victory. He had married beautiful young Peggy Shippen, lived extravagantly, and was now deep in debt, far beyond the salary of an American officer. In the spring of 1780, he secretly entered into negotiations with General Henry Clinton, the British Commander-in-Chief, to disarm West Point and allow it to fall to the British. His price was to be twenty thousand pounds and a General's rank in the British army.

On September 21, 1780, Clinton sent his young adjutant, Major John André, up the Hudson River on the British sloop, "The Vulture," to meet personally with Arnold and finalize the plot. "The Vulture" dropped anchor off Croton Point and that evening André was rowed ashore to meet with Arnold by lantern light among the thickly growing trees on the west shore of the Hudson.

At morning's light, "The Vulture" came under fire from American guns at West Point and dropped back down the river to get out of range. André had Arnold's plans of the fort and its defenses concealed in his boots. Carrying a pass from Arnold to permit his return through the American lines, André made his way back towards New York City by horseback, through the no-man's land of Westchester County.

As he neared the British outposts guarding New York City, André felt a heady excitement. If the plan succeeded, the British fleet and army could quickly sail up the Hudson, smash Washington's pitifully small force, and the war would finally be over. André's reward would be a high promotion in the ranks and very possibly a royal title.

On the morning of September 23rd, he was traveling through the forests along a road that today is Broadway in Tarrytown. Stopped by three men, André hesitated for a moment, then said:

"Gentlemen, I hope you are of our party."
"What party?" was the reply.
"The lower (British) party," answered André.
"We do," they answered.
"So do I," said André. "I am a British officer on business of importance and not to be detained."

Suddenly the three men pronounced themselves Americans and took hold of his horse's reins and ordered him to dismount. André quickly changed his tune and said:

> "I am happy, gentlemen, to find I am mistaken. You belong to the upper party (American) and so do I. A man must make use of any shift to get along, and to convince you of it, here is General Arnold's pass . . . and I am in his service."
>
> "Damn Arnold's pass," says they. "You said you were a British officer. Where is your money?"
>
> "Gentlemen, I have none about me," he replied.
>
> "You a British officer and no money," says they. "Let's search him."

Discovering the plans, they arrested André. Word of André's seizure reached Arnold. He fled to New York City aboard "The Vulture" which had returned upriver, searching for André. Although Arnold urged Clinton to attack West Point as planned, Clinton refused to take such a chance, now that the element of surprise was gone.

On the morning of the 26th, the news was released to the astounded American army in the general order of the day:

> Treason of the blackest dye was discovered yesterday! General Arnold who commands at West Point, lost to every sentiment of honor, of public and private obligation, was about to deliver up the important post into the hands of the enemy. Such an event must have given the American cause a deadly wound, if not a fatal stab. Happily the treason has been timely discovered to prevent the fatal misfortune.

Put on trial, Andre was convicted of spying Clinton pleaded with Washington not to hang Andre, but the Americans remembered the fate of Nathan Hale. On October 2, 1780, on a beautiful sunny fall morning, Andre was hung. The whole American army was drawn up to watch the execution.

The young British major ate his breakfast, which had been sent up to him every day from the table of George Washington. He carefully shaved and dressed, then said to the officers guarding him, "I am ready, gentlemen, at any moment to wait upon you."

Half a regiment of soldiers stood at attention. Drums rolled, fifes shrilled. As Andre walked out from the stone house where he had been imprisoned, the band struck up the funeral march.

Coming into the view of the gallows, he suddenly gave a shudder and stepped back a moment. "Why this emotion, sir?" asked the American officer at his side. Instantly recovering, Andre moved on and said, "I am reconciled to my death, but I detest the mode."

He nodded to American officers he recognized and they bowed back. The gallows stood in full view of the house where Washington had made his headquarters. Throughout the two months, Washington never went to meet him, though he had his breakfast sent from his table every morning.

Now all the blinds were drawn, perhaps as a token of mourning; perhaps because Washington did not care to watch the execution. All of the other senior officers were outside in the crowd, watching.

The order of execution was read to him by the American officer in charge of the proceedings. This officer then said to him: "Major Andre, if you have anything to say, you may now speak; you have but a short time to live."

The prisoner bowed and in a firm clear voice replied, "I have nothing to say, gentlemen. I pray you to bear witness that I met my fate like a man. It will be but a momentary pang."

The hangman, a Tory prisoner, who had been promised his freedom in exchange for his participation, stood by with the rope.

A soldier who was present described the scene:

"The wagon that contained the coffin was drawn directly under the gallows. In a short time, Andre stepped into the hind end of the wagon, then on his coffin, took off his hat and laid it down, then placed his hands on his hips and walked very uprightly back and forth as far as the length of his coffin would permit, at the same time casting his eyes upon the whole scenery by which he was surrounded.

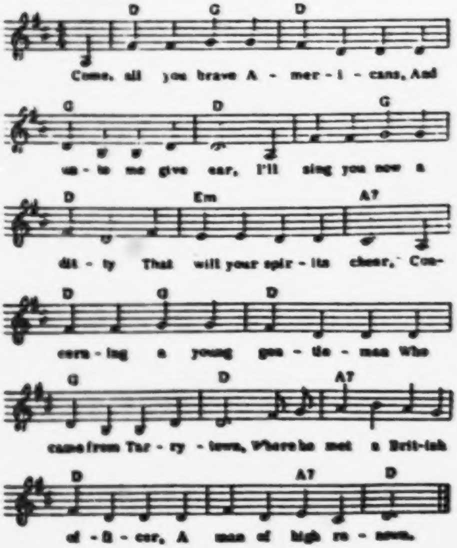
The executioner, "a frightful looking creature, unshaved, his face covered with blackened pot grease," stepped into the wagon and attempted to put the rope around the condemned man's neck. Andre pushed his hands away. The account continues:

"Andre took off the handkerchief from his neck, unpinned his shirt collar and deliberately took the end of the halter, put it over his head, placed the knot directly under his right ear and drew it very snugly to his neck. He then took from his coat pocket a handkerchief and tied it over his eyes. His arms were tied just above the elbows behind his back. The rope was then made fast to the pole overhead.

The wagon was very suddenly drawn from under the gallows, which, together with the length of rope, gave him a most tremendous swing back and forth, but in a few moments he hung entirely still. He remained hanging, I should think, from twenty to thirty minutes, and during that time the chambers of death were never stiller than the multitude by which he was surrounded."

The fate of Andre and the treason of Arnold were immortalized by the following ballad:

THE BALLAD OF MAJOR ANDRE


D G D
Come, all you brave A - mer - i - cans, And
G D G
un - to me give ear, I'll sing you now a
D Em A7
dit - ty That will your spir - its cheer, Con -
D G D
cern - ing a young gen - tle - man Who
G D A7
came from Tar - ry - town, Where he met a Brit - ish
D A7 D
of - fi - cer, A man of high re - nown.

John Anthony Scott, The Ballad of America, pp. 85-87. The melody is a variant of the beautiful late-medieval song, "The Bonny Boy."

MAJOR ANDRE, CONT.

2. Then up spoke this young hero,
Young Paulding was his name;
"O tell us where you're going, sir,
And also whence you came."
"I bear the British flag, sir,"
Up answered bold André,
"I have a pass that takes me through,
I have no time to stay."

3. Then others came around him,
And bade him to dismount:
"Come tell us where you're going,
Give us a strict account;"
Young Paulding said, "We are resolved
That you shall ne'er pass by";
And so the evidence did prove
The prisoner a spy.

4. He begged for his liberty,
He pled for his discharge,
And oftentimes he told them,
If they'd set him at large,
"Of all the gold and silver
I have laid up in store,
But when I reach the city
I will send you ten times more."

5. "We scorn this gold and silver
You have laid up in store,"
Van Vert and Paulding both did cry,
"You need not send us more."
He saw that his conspiracy
Would soon be brought to light,
He begged for pen and paper
And he asked for to write.

6. The story came to Arnold
Commanding at the Fort:
He called for the Vulture
And sailed for New York;
Now Arnold to New York has gone,
A-fighting for his King,
And left poor Major André
On the gallows for to swing.

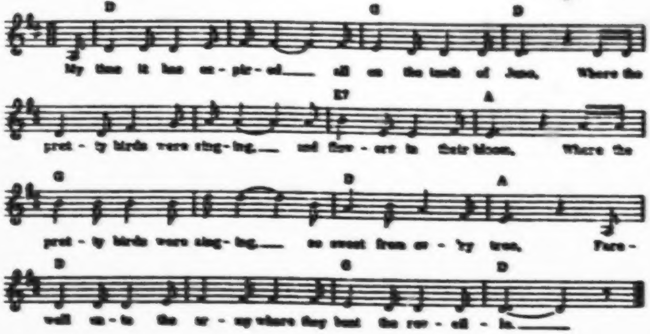
7. André was executed,
He looked both meek and mild,
His face was fair and handsome,
And pleasantly he smiled.
It moved each eye with pity,
And every heart there bled,
And everyone wished him released
And Arnold in his stead.

8. He was a man of honor!
In Britain he was born,
To die upon the gallows
Most highly he did scorn.
And now his life has reached its end
So young and blooming still—
In Tappan's quiet countryside
He sleeps upon the hill.

For Comment on A New Song, please
see the following page.

A New Song, Written by a Soldier

Tune: Traditional


D
G
D
My time it has ex - pir - ed all on the tenth of June, Where the
E7
A
pret - ty birds were sing - ing and flow - ers in their bloom, Where the
G
D
A
pret - ty birds were sing - ing so sweet from ev - 'ry tree, Fare -
D
G
D
well un - to the ar - my where they beat the rev - eil - le.

And to you my lovely officers, a word I have to say,
Before you go to battle, consider well I pray,
See how you kept our wages back, and robbed us of our clothes,
That we so dearly paid for in hard fatiguing blows.

And to you my lovely officers, these lines were written for,
I'd have you to pray for a short and moderate war,
Pray for the strength of Sampson and great King David slight,
For there's scarcely one to twenty of you that's courage
enough to fight.

Hear a word unto our counsel, that rules through every state,
I pray be honest-hearted, for knavery I hate,
Try for once to do justice, be liberal and free,
Deal fairly with a soldier, and he'll deal fair with thee.

What think you of a soldier that fights for liberty,
Do you think he fights for money, or to set his country free?
I'd have you consider, and bear it on your mind,
Lest you should want their help again, it might be hard to find.

Our officers on the right of us, our country on the left,
Our enemy in front of us a-firing at our breasts,
The devil he comes up behind, and brings up the rear,
And a soldier that escapes them all has never need to fear.

My time it has expired, my song is at an end,
Here's a health to General Washington and every soldier's friend,
And he that cheats a soldier out of his little pay,
May the devil take him on his back, to hell with him straightway.

A New Song: Commentary

Throughout the war, the lot of the common soldier was an unenviable one--little food, scanty clothing and scantier pay, no boots and blankets in the freezing winter. Writing to Pennsylvania authorities, December 16, 1780, General Anthony Wayne told of conditions on the Pennsylvania Line:

> " We are reduced to dry bread and beef for our food and to cold water for our drink. This, together with the old worn-out coats and tattered linen overalls, and what was once a poor substitute for a blanket (now divided between three soldiers), is but very wretched living and shelter against the winter's piercing cold, drifting snow, and chilling sleets. [The soldiers] have now served their country for nearly five years, poorly clothed, badly fed and worse paid....[T]hey have not seen a paper dollar in the way of pay for nearly twelve months."

The troops had heard stories of civilians living in luxury, trading with the enemy and becoming rich in the process, while refusing to provide goods for the Continental Army unless paid in gold. The accumulation of grievances finally broke into open mutiny as the soldiers' three-year enlistment terms expired.

The first of these mutinies took place in January, 1780, when 100 soldiers of the Massachusetts Line marched off their posts. Some were punished, most were pardoned. A more serious outbreak was that of the Connecticut Line in May 1781 at Morristown, N.J. Here two regiments prepared to march off. One private said that the soldiers were angry "at our country and government, our officers and then ourselves for the imbecility of staying there and starving...for an ungrateful people who did not care what became of us."

The most serious mutiny was that of the Pennsylvanis Line which began New Year's Day, 1781. This rebellion lasted 10 days, involved 1500 men, and was led by their sergeants. A disciplined, armed group, they marched on Philadelphia to lay their grievances before Congress. Washington was concerned that the mutiny might spread throughout the army, as there was widespread sympathy for the rebels.

Eventually the affair was settled through negotiations between a committee of Congress and sergeants' council. Later, Washington acted forcefully when a smaller group of New Jersey troops revolted. Four of the mutineers were immediately executed.

A New Song, by an anonymous soldier, expresses the anger of the common man against those in power who did not treat him fairly. But there is no question, in this song, of the soldiers' loyalty to General Washington or to their country's cause.

THE BATTLE OF KING'S MOUNTAIN

On March 19, 1780, the British under Sir Henry Clinton laid siege to Charleston, South Carolina, and occupied the town on May 12. Thus commenced in earnest the final and Southern campaign. Clinton, returning to New York City, left Earl Cornwallis in charge. His objective was to march through the countryside, destroy rebel resistance, and finally join up with Arnold in Virginia.

The war at first went well for the British. Cornwallis won a major victory on August 16 in a night battle with the American commander, General Gates. At the battle of Camden, South Carolina, Gates' army was smashed; its remnants fled in confusion toward North Carolina.

Cornwallis now began to plan a North Carolina campaign. He would move, in a three-pronged attack: the main army would drive through the center of the colony: his right wing would move up the Atlantic coast; his left, in the up country, would be composed of Loyalists commanded by Major Patrick Ferguson.

Ferguson, with his corps of about 1100 Loyalists, was one of the Englishmen whom colonists feared and hated most. They accused him of massacring 360 Virginians who had tried to surrender to his men after the fall of Charleston.

As he moved confidently through the South Carolina backwoods country, Ferguson became isolated from Cornwallis' main force. The local colonial militia rallied from around the countryside, determined to surround and crush the British forces and to end their widespread raiding and plundering. Ferguson, aware of his peril, encamped on top of King's Mountain, a seemingly inaccessible rocky pinnacle. He sent a message to Cornwallis, but it was captured by the rebels and read to the militia. "I hold a position on King's Mountain," Ferguson had written, "that all the rebels out of hell cannnot drive me from!"

On October 7, 1780, the skies cleared after a rainy morning. The patriot army was halted three miles from Ferguson's forces and an order was passed down the line: "Tie up overcoats, pick touch holes, fresh prime, and be ready to fight."

Approaching within sight of the British camp, the patriots dismounted and advanced up the mountain on foot. Three times the British charged with bayonets, and drove the Americans back each time. But each time they rallied again and came on, surrounding the British on top of the mountain. The British then attempted a cavalry charge; but the troopers were shot down by the American sharpshooters before they could throw more than a foot over the saddle.

Ferguson bravely tried to rally his men. In a voice heard like thunder above the roar of battle he summoned them to "crush the damned rebels into the earth." He led a horse and foot charge, and then fell, his foot hanging in the stirrup. His men freed him and propped him up against a tree, where he shortly died. Then they surrendered.

The battle lasted only an hour, but it was a terrible one. Not one Loyalist escaped. Of over 1100 men, 240 were killed and 200 wounded, testifying to the terrible fire of the rebel mountaineers. Over 700 were taken prisoners with all their arms, ammunition, and equipment. Ferguson's body was wrapped in a raw beef hide and buried on the field. James Collin, a sixteen year-old youth, who had joined up with his father on the American side, described the battle scene the next day:

> "The wives and children of the poor Tories came in, in great numbers. Their husbands, fathers and brothers lay dead in heaps, while others lay wounded or dying. We proceeded to bury the dead, but it was badly done. They were thrown into convenient piles and covered with old logs, the bark of trees and rocks, but not so as to secure them from becoming prey to the beasts of the forest, or the vultures of the air; and the wolves became so plenty that it was dangerous for anyone to be out at night for several miles around. Also the hogs in the neighborhood gathered in the place to devour the flesh of men, inasmuch as numbers chose to live on little meat rather than eat their hogs, although they were fat. Half of the dogs in the country were said to be mad and were put to death. I saw myself in passing the place, a few weeks after, all parts of the human frame scattered in every direction."
>
> "In the evening there was a distribution of the plunder and we were dismissed. My father and myself drew two fine horses, two guns, and some articles of clothing with a share of powder and lead. Every man repaired to his tent or home."

Seriously wounded prisoners were simply abandoned and left to die. Nine of the Loyalists, accused of plundering, were tried and hanged from oak trees. Of the 700 prisoners marched off to Hillsborough, only one hundred and thirty reached their destination. The rest of them were killed on the way or escaped.

For Cornwallis, it was a terrible blow, the defeat and capture of nearly a quarter of his army, and a foretaste of what was yet to come. This battle, and the plight of the prisoners, undoubtedly helped dampen the ardor of the Southern Loyalists. It proved that even with British armies nearby and victories won by them, it was not safe to proclaim your loyalty, and dangerous to take up arms against your rebellious neighbors.

MORE FOLLOW-UP IDEAS FOR TEACHING ABOUT THE AMERICAN REVOLUTION

Reading- Have children make book display using objects, realia, drawings, pictures that convey the plot or setting of the story. Ex-For a book on the Boston Tea Party - a teacup and saucer, teapot, tea, a tea ship
Battle of Saratoga - some toy soldiers, log cabin buildings, woods and farmland

With the aid of the librarian, find all the books on the Revolution in your library.Divide them up among class to read and rate their books on a 0 to 3 scale. Have 2 students read each book. Make a list of 5-10 books that the class feels are the best.

Make a study and a list of the hobbies, interests of leaders of the REvolution on both sides. Most of them were well-rounded men and women. Make a list of hobbies and interests of students. Compare both lists.

Make their own book marks depicting REvolutionary scenes or ballads or people.

THE BATTLE OF KING'S MOUNTAIN

This ballad was written shortly after the action. The American victory was the subject of numerous such songs. The 'royal owls' mentioned in verses 2 and 4 are references to Ferguson's officers who 'taught the trade' of war to all Loyalists they could round up. Shelby, Campbell, Cleveland, Sevier, William and Winston were local patriot militia leaders who were the engineers of this important victory over the royal forces.

Tune: Brennan on the Moor (see "Battle of Saratoga", page 36)

1. 'Twas on a pleasant mountain the Tory heathens lay;
With a doughty major at their head, one Ferguson they say;
Cornwallis had detached him, a-thieving for to go,
And catch the Carolina men, or bring the rebels low.

Chorus: Or bring the rebels low, or bring the rebels low,
And catch the Carolina men or bring the rebels low.

2. The scamp had ranged the country, in search of royal aid,
And with his owls perched on high, taught them all his trade.
But ah! that fatal morning, when Shelby brave drew near,
'Tis certainly a warning, that ministers should hear.

Chorus: That ministers should hear, that ministers should hear,
'Tis certainly a warning that ministers should hear.

3. And Campbell and Cleveland and Colonel Sevier,
Each with a band of gallant men to Ferguson appear;
Just as the sun was setting, behind the western hills,
Just then our trusty rifles sent, a dose of leaden pills.

Chorus: A dose of leaden pills, a dose of leaden pills,
Just then our trusty rifles sent, a dose of leaden pills.

4. Up the steep together, brave William led his troop,
And joined by Winston bold and true disturbed the Tory coop;
The royal slaves, the royal owls, flew high on every hand,
But soon they settled, gave a howl, and quartered to Cleveland.

Chorus: And quartered to Cleveland, and quartered to Cleveland,
But soon they settled, gave a howl, and quartered to Cleveland.

5. I would not tell the number of Tories slain the day,
But surely it is certain, that none did run away;
For all that were a-living were happy to give up,
So let us make a thanksgiving, and pass the bright tin cup.

Chorus: And pass the bright tin cup, and pass the bright tin cup,
So let us make a thanksgiving, and pass the bright tin cup.

Vocabulary:
heathens: rascals
doughty: brave
scamp: thief, villain
Tory coop: Tory camp
quartered to: surrendered to

CORNWALLIS'S COUNTRY DANCE -- LORD CORNWALLIS'S SURRENDER

Faced with this type of opposition in North Carolina, Cornwallis decided to move northwards into Virginia. A wealthy state, Virginia could provide food and forage for men and horses; and other British generals, including Benedict Arnold, were operating there. Clearly it would be good sense, thought Cornwallis, to concentrate forces, cooperate, and conquer--at least one state.

To Virginia, accordingly, Cornwallis went. Sir Henry Clinton, commander-in-chief in New York, grudgingly approved this plan. He directed Cornwallis to secure Yorktown, on the York River, as a suitable base for operations. This was done August 4, 1781.

The rest, as they say, is history. George Washington and his French colleague, the Duc de Rochambeau, swiftly moved south from New York. During this march, Rochambeau got his first glimpse of the American Army. "It was really painful," wrote the Duke in early July,

> "to see these brave men, almost naked, with only some trousers and little linen jackets; most of them without stockings, but, believe it or not, very cheerful and healthy in appearance. A quarter of them were Negroes, merry, confident, and sturdy."

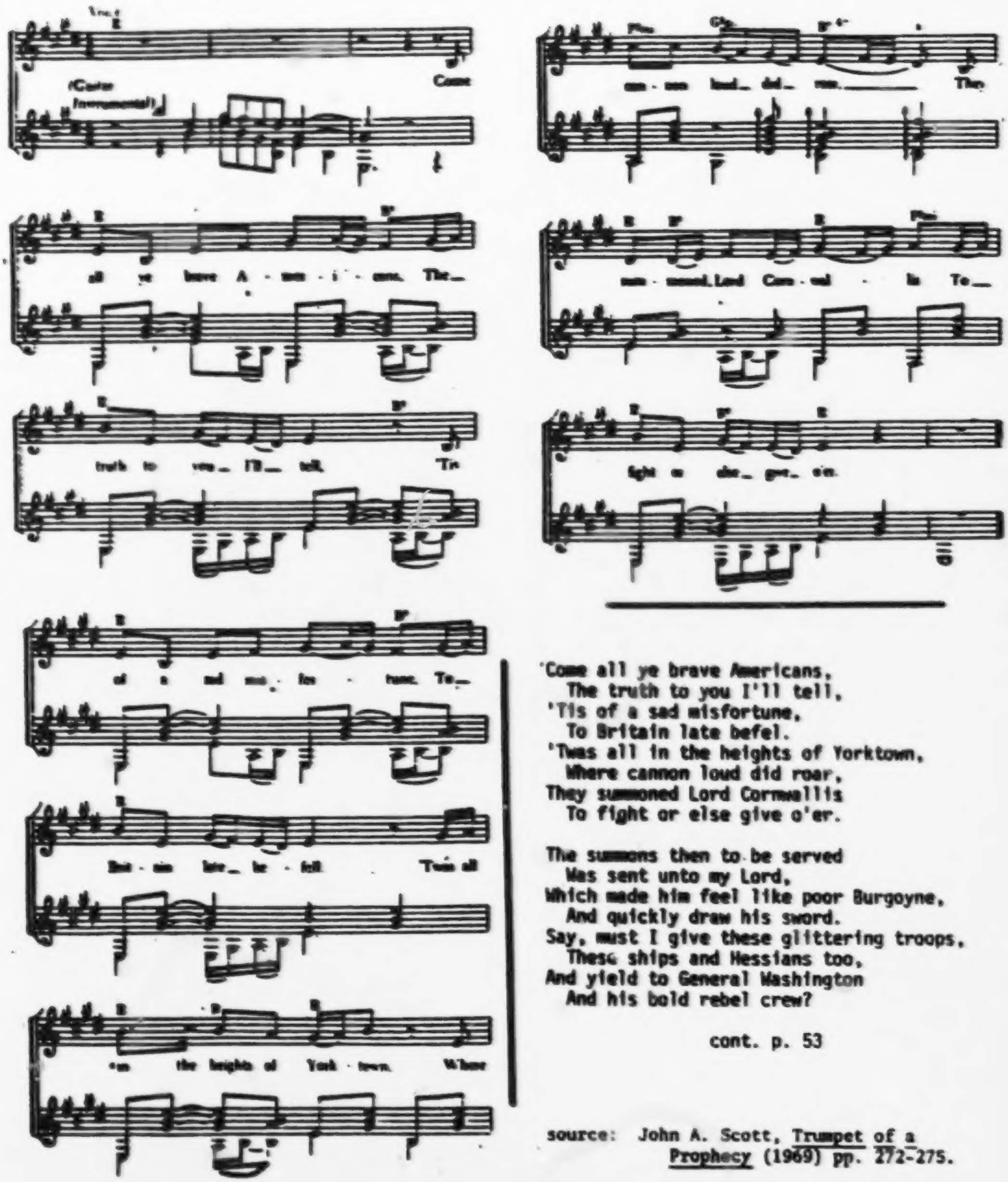
On September 5, the British admiral, Graves, appeared in Chesapeake Bay--and ran smack into the French Navy under Admiral de Grasse. The British were badly mauled in the ensuing naval encounter, and limped away to New York City to refit. By the end of September, Washington's forces had arrived at Yorktown, and the trap shut tight. On October 17, Cornwallis, who had waited vainly for help from New York, wrote and end to Britain's hopes of subduing her rebellious colonists.

Early morning, October 22, an express rider came galloping into Philadelphia bearing a message from Admiral de Grasse to Thomas McKean, President of Congress: "Lord Cornwallis surrendered the garrison of Yorktown to General Washington, the 17th of October." An old German watchman conducted the rider to "the doors of his Excellency, the President of Congress, then continued the duties of his office, calling out: 'Basht dree o'glock, and Cornwallis isht da-ken!"

Cornwallis's Country Dance commemorates the general's long and toilsome "dance" through the South, from South Carolina to his Virginia fate. The old dance tune had become popular in the colonies under the title "Pop Goes The Weasel."

Lord Cornwallis's Surrender is amoung the famous broadsides to emerge from the revolutionary struggle. Subtly to underline the British humiliation, the lyrics were set to the tune of Britain's proudest military song, "The British Grenadiers."

LORD CORNWALL'S SURRENDER


(Guitar Instrumental)
Come all ye brave A - mer - i - cans. The truth to you I'll tell, 'Tis of a sad mis - for - tune. To Brit - ain late be - fell. 'Twas all in the heights of York - town, Where can - non loud did roar. They sum - moned Lord Corn - wal - lis To fight or else give o'er.

'Come all ye brave Americans,
  The truth to you I'll tell,
'Tis of a sad misfortune,
  To Britain late befel.
'Twas all in the heights of Yorktown,
  Where cannon loud did roar,
They summoned Lord Cornwallis
  To fight or else give o'er.

The summons then to be served
  Was sent unto my Lord,
Which made him feel like poor Burgoyne,
  And quickly draw his sword.
Say, must I give these glittering troops,
  These ships and Hessians too,
And yield to General Washington
  And his bold rebel crew?

cont. p. 53

source: John A. Scott, _Trumpet of a Prophecy_ (1969) pp. 272-275.

A grand council then was called,
  His Lordship gave command,
Say, what think you now, my heroes,
  To yield you may depend--
For don't you see the bomb shells fly,
  And cannon loud do roar,
Count de Grasse lies in the harbor,
And Washington's on shore.

'Twas the nineteenth of October,
  In the year of eighty-one,
Lord Cornwallis he surrender'd
  To General Washington:
They marched from their posts, brave boys,
  And quickly grounded arms,
Rejoice, ye brave Americans,
  With music's sweetest charms.

Six thousand chosen British troops
  To Washington resigned,
Besides some ships and Hessians,
  That could not stay behind;
With refugees and blackamores;+
  O what a direful crew!
It was then he had some thousands,
  But now he's got but few.

My Lord has gone unto New York,
  Sir Harry for to see;
For to send home this dreadful news
  Unto His Majesty;
To contradict some former lines,
  That once to him was sent,
That he and his bold British troops,
  They conquered where they went.

Here's a health to great Washington,
  And his brave army too,
And likewise to our worthy Greene,*
  To him much honor's due.
May we subdue those British troops,
  And clear the eastern shore,
That we may live in peace, my boys,
  Whilst wars they are no more.

CORNWALLIS'S COUNTRY DANCE

Cornwallis led a country dance, the like was never seen, Sir,
Much retrograde and much advance and all with General Greene, Sir.
They rambled up, they rambled down, joined hands and off they run, Sir,
Of General Greene to Charlestown, the Earl to Wilmington, Sir.

Greene in the South then danced a set, and got a mighty name, Sir,
Cornwallis jigged with young 'Fayette but suffered in his fame, Sir.

Quote he, "My guards are weary grown, with doing country dances,
They never at St. James had shown at capers, kicks or prances."

"Though men so gallant ne'er were seen while sauntering on parade, Sir,
Or dancing o'er the park so green or at the masquerade, Sir."

Then down he figured to the shore, most like a lordly dancer,
And on his courtly honor swore, he would no more advance, Sir.

Yet are red heels and long-lac'd skirts, for stumps and briars meet, Sir?
Or stand they chance with hunting shirts, or hardy veteran feet, Sir?

His music soon forgets to play, his feet can move no more, Sir,
And all his bands now curse the day, they jigged to our shore, Sir.

Now Tories all, what can you sat, come - is not this a griper,
That while your hopes are danced away, 'tis you must pay the piper.

---

*Nathanael Greene took charge of southern Continental forces in December, 1780.

+Numbers of black slaves were used by Cornwallis in the defense of Yorktown. He turned them loose, to starve and die, when he could no longer use them.

Select Bibliography for Teachers and Librarians

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Moore, Frank. Songs and Ballads of the American Revolution (1856). Reissued by Kennikat Press, Port Washington, NY, 1964. An outstanding source for lyrics of revolutionary songs.

__________. The Diary of the American Revolution (1860, 1863). Reissued New York, 1967, by Washington Square Press with the addition of words, music, and background for many revolutionary songs (John Anthony Scott, ed.).

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Records

Bill and Gene Bonyun, and John Anthony Scott. The American Revolution Through Its Songs and Ballads. Wiscasset, ME: Heirloom Records 501. This unique record is invaluable for teachers who wish to learn the revolutionary songs in the quiet of the own homes.

Saletan, Tony, and the Yankee Tunesmiths. Revolutionary Tea. Concord, MA: Old North Bridge Records, 1975. Contains a dozen songs and ballads of the revolutionary era highly suitable for classroom use. Order direct from Old North Bridge Recrods, P.O. Box 1976, Concord, MA, 01742.

Warner, Frank. Come All You Good People. Minstrel JD 204. One of America's great folk song collectors here provides superb renditions of three revolutionary songs: "Doodle Dandy," "The Dying Redcoat," and "Paul Jones."

Articles

John Anthony Scott. "Ballads and Broadsides of the Revolution," Sing Out! April/May, 1966. An analysis of the political and ideological message of the revolutionary songs.

Laurence I. Seidman. "Teaching About the American Revolution Through Its Folk Songs." Social Education, vol. 37, #7 (Nov. 1973). Underscores the importance of the folk songs for teaching and understanding of the revolutionary period.

Addenda to Children's Songs and Lullabies Bibliography

Two inexpensive and available books that we should have mentioned in our bibliography for the issue on Children's Songs (Vol. II, #3, Spring 1982) are:

Carl S. Miller. Rockabye Baby: Lullabies Of Many Lands and Peoples

______________, Sing, Children, Sing: Songs, Dances and Singing Games of Many Lands and Peoples. Introduction by Leonard Bernstein.

Both books are large paperbacks, published by Chappell Music Co., by arrangement with UNICEF. They are available at $4.00 from the U.S. Committee for UNICEF, 331 East 38th Street, New York, NY 10016.

Profusely illustrated with black and white photographs, the books are 72 pages each, with music and lyrics, both in English and the native language, and background notes for each song. Both books belong in every library and classroom.

Roy Berkeley has put out a fine record about FDR and his era. It is a 12 inch 33 r.p.m. disc, and Roy is offering it to our readers at a special price of $6.33, which includes postage and handling.

Write:

Roy Berkeley, Box 311
Shaftsbury, VT 05262

Title: SONGS OF THE FDR YEARS

For those interested in learning about Folk Festivals in all parts of the country, especially in the New York state area, you might want to join the New York Pinewoods Folk Music Club, and receive the Club's Newsletter. The address is:

505 Eighth Avenue
New York, NY 10018

** Checklist of Free Materials (see below)

____ #30 More Follow-up ideas for teaching about the Revolutionary War--art, reading, language arts and writing. 4 whole pages.

____ #31 A short unit on ROBERT BURNS: Great Romantic Scottish Poet, for Junior High and up, compiled by Germaine Colvin Pittsford, Sutherland High School, Pittsford, NY 14534. A 7-page unit including words and music for four of Burns' songs.

More on the Battle of the Kegs (p. 40)

This ballad has been celebrated in a gorgeous picture book by artist Paul Galdone. Entitled The Battle of the Kegs and illustrated by Paul Galdone. It was published by Thomas Y. Crowell in 1964. Galdone has captured well the spirit and wit of the Revolutionary ballad that told of the colonists' floating mines on the Delaware River and the consequent British discomfiture.

Another fine picture book by Galdone is his Paul Revere's Ride, published by Crowell in 1963. The artist made a special trip to New England in the spring and traced Paul Revere's ride through the villages so that he could portray it accurately in his illustrations.

** Checklist of free materials

Please send one 20¢ stamp for each free material requested to cover cost of postage. We have the envelopes, but need your help in covering the high cost of postage.

FOLKSONG IN THE CLASSROOM
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A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES - A NEWSLETTER

Editors

§John A. Scott
Fieldston School
(New York)
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Table of Contents

Correspondence 58-63

Folk Music in the Art Room, by Sandy Behrend
"The Marvelous Toy," by Tom Paxton 64-65

Folk Songs in the Ozarks Today, Part II
by Lyle Sparkman 66-67

Folk Songs and Teaching Ideas about Noah's Ark
by Constance Vidor 68-69

Songs of the California Gold Rush:

Introduction 70
Fools of '49 71
Santy Anno 72
Sweet Betsey from Pike 73
Notes for Sweet Betsey from Pike
and The Lousy Miner 74
The Lousy Miner 75
Miners' Meeting 76
Dying Californian 77
Days of '49 78
Far California 79
Bibliography and Discography 80
Activities for the Classroom on the Gold Rush 81

Free Materials 81

Action Page 82

HELP US SPREAD THE WORD - If each reader would help us get a new reader, the newsletter could grow and prosper--word of mouth is the best way to spread the news. On the final page, fill in the name of a colleague who you think would be interested in receiving a sample copy of the newsletter. THANKS!!!.

CALIFORNIA - HERE WE COME!!!!

We'll be in San Francisco, November 21-26 at the National Council for the Social Studies annual meeting. We are now an official SIG (Special Interest Group --Folksong In The Classroom), and will have a 3 hour session open to all. HOWEVER - to keep our SIG rating, we need to show a required minimum of 30 NCSS members. If you are a paid-up 1983 NCSS member, please drop us a postcard. There is no obligation or responsibility on your part to attend our meeting or anything (although of course, you are warmly invited to do so). We need the names of 30 NCSS members to maintain our SIG standing, which means keeping our low-cost bulk mailing rates and status as a non-profit organization.

PLEASE WRITE US

Nancy Cope, Publisher of World Around Songs, Rt. 5, Burnsville, N.C. 28714

Just received your last two issues and I read through them while eating lunch. After finishing the Songs of the American Revolution section, I have a strong concern.

Your material, both the songs and the historical background, is excellent as usual. My concern is about the context in which someone places a study of wars today. Down through the ages, it has been easy to romanticize wars, to remember and venerate the very real heroism, courage, endurance and idealism that wars have demanded and brought forth from millions of men and women. Tales of fighting for a cause stir the blood.

But today, with our world poised for a nuclear war that would allow no winners, no real survivors, I think we have to be very clear indeed when we study war in the classroom or anywhere else. War is no longer romantic and/or courageous. War is obsolete. The children today, who will be the adults of tomorrow, must learn this lesson if our world is to survive. This may seem obvious and not in need of special emphasis. But one need only hear a little boy bragging, with toy pistol in hand, about all the Russians he will kill when he grows up to know that we mislead our young on a grand scale.

That does not mean we should not study war. We should. But hand in hand with the study of historical wars, we need to study peace. Peace is just as challenging, just as in need of courageous supporters.

And fortunately, there are many, many fine songs about peace and all its components: cooperation, mutual respect, affirmation. A unit on peacemaking could include songs from many different cultures telling of the everyday lives of our world neighbors. It could include songs like "Where Have All the Flowers Gone," which so simply and poignantly shows the results of war. It could include songs like "Let There Be Peace on Earth," which lets children (and adults too!) say (at least in a song) Yes, in my small way, I will raise my voice in favor of a peaceful world.

There are many wonderful activities, many involving songs and music that are being successfully introduced in school classrooms. These activities are aimed at fostering self-respect, awareness of others and cooperation; but mostly, they are just fun for the participants. As an example, here is one called "Magic Music":

Explain to the class that in this game you'll need a volunteer to go out of the room for a moment. When the volunteer comes back in, the rest of the group will have decided on an action that they want him/her to perform (like turning off the light, untying a shoelace, etc.). But no words will be used. Instead, the group will sing a song (a short, simple one, like "Frere Jacques," is best) over and over. When the volunteer is "warm" (near the location where he/she needs to be to do the action, or close to performing the action), the class will sing louder. When the volunteer is "cold" (far from the location or doing the wrong thing), the class will sing softly. Providing the action is not too complicated, it's exciting to see the successful cooperation between the group and the volunteer.

For an excellent resource list on Peace Teaching, write to Riverside Church, Riverside Drive at 122nd St., New York, NY 10027, for "Peace Teaching and Children: Resources for Teachers and Parents," by Evelyn Weiss.

We're hoping to compile a peace songbook for children--using peace in a very wide sense. Will let you know if and when it's completed.

If you want to print any of this, feel free. Obviously, the whole issue is a current concern of ours.

Editorial comment:

We could not agree more with the thoughts expressed in this letter. Are you interested in a special issue of the newsletter on peace songs and how to use them? Tell us how you feel about this.

Susanne B. Williams, 19 Willard St.,
Cambridge, Mass. 02138

A word about folksong in my 2nd grade classroom. Every day starts with singing. I call it our tone setter. At the beginning of the year, it removes tensions from the anxious child, while later on we just find it gets our day started in a positive way. We sing all sorts of songs: ballads, action songs, and lots and lots of rounds.

Although I do coordinate music wherever possible into our social studies program, it is not always easy: our first semester unit is on the Hopi Indians and our second semester unit is on the Yoruba people of Nigeria.

In the Hopi unit, we listen to portions of Grofe's "Grand Canyon Suite," and the children draw pictures about the parts they have most enjoyed--usually the donkey's going down the Bright Angel Trail or the storm. We listen to records recording Hopi songs and dances, learn some of the basic steps of Hopi dancing and make simple bell legbands. We have also performed some of the Hopi children's Song-Dances procured from Bob Rhodes, who did his doctor's dissertation on this.

In the case of the Yoruba, we do a lot of body rhythms, listen to records recording the many instruments of the Yoruba people, make "talking drums" from round Quaker Oats boxes, slit gongs from sturdy cardboard tubing, as well as one of the Orff instruments similar to one of the Yoruba xylophones. But we're always looking for new ideas.

Editorial comment:

Susanne's letter shows the kind of professional commitment and imagination that every good classroom teacher develops and uses over the years. Her sharing of her ideas and materials is the kind of information that makes the Newsletter so valuable and which can be utilized by other teachers in all parts of the country and on all grade levels. We invite other readers to sit down and send in just as simply and cogently written a description of what each of you are doing in your classroom. It may seem routine and simple to you, but by sharing it you are not only helping others but also yourself by taking another look at the skills, resources and wide areas of knowledge that you employ in your daily teaching. Susanne's letter reveals why teaching is an art and why a teacher is a jewel who ought to be praised and cherished by the community.

Sam Van Wyck, 887 General's Highway,
Millersville, MD 21108

Along with my renewal, I'd like to thank you for your most excellent newsletter and the many songs you've collected and printed. I must confess that I am not really using the material in the manner you primarily intend--although I don't think you'll take offense. In addition to teaching, I am a member of a folk music group--Clam Chowder--which performs a large number of traditional pieces such as those you've mentioned in your newsletter. We operate mostly in the Baltimore/Washington area, but occasionally we get away as far as Boston or Wilmington, Delaware.

While I do teach, it is in a maritime graduate school and the only one who ever sings in the classroom is me. Can you imagine? I teach deck officers, Masters and Mates, of the U.S. Merchant Marine and virtually none ever sings a chantey. Well, what can you expect in a class devoted to the teaching of the use of RADAR and collision avoidance maneuvering? At any rate, even though it isn't used in the classroom, your material is useful and appreciated.

Editorial comment:

We think it's marvelous that you utilize the newsletter the way you do, Sam, and we are pleased that we're of help. It is sad that among all these Masters and Mates, no one can sing a chanty--what a lot of pleasure, history and folklore they're missing. And this is why it's so important that we do teach and utilize folksongs in all the grades, especially the primary and elementary. These folksongs are part of our children's heritage--if they do not get to hear them or to sing them, they will never be aware of what they are missing. They will not even have the choice of deciding whether or not they like them and want to make them part of their lives. So sing away--and give them this choice.

Barbara Kaiser, 1858 Dean,
Huntington, IN 46750

I haven't been a classroom teacher since the birth of my third daughter nine years ago. Before that I taught art. However, I've been a resource person in our local schools in the 4th grade study of Indiana history. A number of local people donate their time to give the students a taste of pioneer life in the form of a field trip to the "Indiana House." The house was the home of Chief Richardville. There is also an 1840 log house that has been moved onto the property. The volunteers dress in costume and demonstrate things like butter churning, black pot cooking, quilting, schooling, etc.

My part has been to share songs and play party games. Nice days we are on the lawn. Bad days we crowd into the sitting room of the chief's house and sing and play games. I think the chief would like the sights and sounds he would see and hear if he were to appear once again.

We do "Soldier, Soldier, Won't You Marry Me," "The Noble Duke of York," "Shoo Fly," and "Bingo." Other music varies to suit the mood. Sometimes I teach a child to play the dulcimer. The time usually goes much too fast. I would especially like to see some play party games that would delight 4th graders in the newsletter.

I'm a member of a folk music group called "The Back Porch Players." We give programs and play at folk festivals here in Indiana. Our music is mostly traditional and folk. Recently we have instigated a new society, the Tri State Folk Music Society, hoping to gather together persons in the tri-state area of Michigan, Ohio and Indiana who have an interest in traditional and folk music. We meet in the afternoon of the first Sunday of the month at the Unitarian Church in Fort Wayne, In. We've found a lot of interest and many people willing to share their knowledge and talent in both folk music and dance. Perhaps some of your readers will be interested in joining us.

I don't know how you can put out your newsletter for the cost of your subscription. You must be financial geniuses. Keep on strumming.

Editorial comment:

There are so many talented people around who are willing to give gladly of their time and knowledge. Teachers who need help with starting folk song in their school or classroom might check out local folk organizations and their own school parents to see who might be available to help.

People who are interested in folk song--it has been our experience--are always very generous with their time and eager to help out in any way they can.

As for being financial geniuses--hardly--we get the Newsletter out because of reader support; and we always welcome your prompt renewal and extra contributions. Send us the name of an interested colleague to whom we might send a sample copy of the Newsletter and get their support.

John D. White, 35 Franklin St.,
Islip, New York 11751

I first heard of you at a conference in the New York Hilton and subscribed for a year. At last I attempted on the last day before vacation to get my 11th grade American Studies students involved in singing and succeeded beyond my wildest hope! I even got the principal to drop by and tap her foot along with us briefly! I accompanied myself on the guitar and did a solo, "Two Brothers." Then I put on the overhead projector copies of the various songs we did--from your newsletter, Burl Ives song books and other fine sources.

The usual "You surely don't think you're gonna get ME to sing!" attitude quickly gave way to finger tapping, foot patting and joyful singing following the fearless leader. I kept time by slapping a desk and belted out some rollicking songs of the westward movement, then went to "Aura Lee" and some of the gentler sounds. They are hooked now and so am I. The otherwise wasted days just before vacations are going to be salvaged by a touch of hootenanny!

Editorial comment:

We didn't prompt John--he sent this in all on his own!

Joe Dorinson, History Dept., C.W. Post Center, Long Island University,
Greenvale, NY 11548

The value of music in the classroom was demonstrated by a marvelous teacher, Prof. James P. Shenton. He played a record of Civil War songs to highlight important events and to add emotional depth to his brilliant lectures on this national tragedy. At a crucial moment of the narrative, he lowered the volume and proceeded to speak, in compelling counterpoint, above the strains of "Marching Along...," "The Battle Cry of Freedom," "Just Before the Battle, Mother," and "Lorena." At the dramatic climax there was hardly a dry eye in the classroom. Although this lecture occurred 25 years ago, I can hear it now, with deference to Ed Murrow and Frederick Lewis Allen, as if it was only yesterday.

Later that year, Prof. Shenton played Bessie Smith, honky-tonk and jazz issuing from the "roaring Twenties." The whole college buzzed with anticipation whenever Shenton entered with a fur coat, hip flask and Barnard girl cum flapper. Dancing to the Charleston, Shenton and partner introduced us to that era of "wonderful nonsense." The lecture had everything: music, poetry, drama, humor, and yes, history. More than any other teacher, Shenton inspired many of his students, this writer included, to become educators. Also, the magic that he created in the classroom was not wasted on us. As a history teacher, I, too, have tried to introduce music whenever and wherever possible, into my classes. Unfortunately, I do not play guitar because, among other reasons, I could never tune that damned instrument. Relative pitch and absolute inhibition have cramped my style at times.

One of my finest hours occurred in the summer of '65. I was teaching at Columbia. A student, Arthur Miller (no relation), fresh from Oberlin College, packed a mean guitar and loved to sing. Together we worked out a scheme whereby I would lecture and he would cue in with a key word to illustrate the Great Depression.

"Dime--Brother can you spare a ..."
"Soup"-- soup song
"Down and out--...Nobody knows you."
"Dust bowl--So long it's been good to know you."
"Pastures of plenty...It's a mighty hard road..."
"Meatball...Little man walked up and down..."
"Union makes us strong...Solidarity forever."

The students spontaneously joined us. It was a great natural high for all of us. Though I tried it again several times, it never quite worked as well. The act was put on ice for many years.

When I attended the MARC conference last January, I had a deja vu experience. Laurie Seidman broke into song without inhibition and with great gusto. The effect generated a spark of recognition. Inspired, I became a subscriber--a card-carrying member of "Folksong In The Classroom."

Recently, I, too, abandoned inhibition as I burst into song with a medley of Civil War songs, shades of James P. Shenton. Subsequently, I lectured on the depressed thirties. I chanted some blues and recited, but did not sing, "Brother, Can You Spare a Dime?"

The students are now always receptive. Sometimes, one senses their embarrassment or unwillingness to join the chorus. How does one treat this malaise, doctor? I'm still trying to capture the correct formula. I welcome any helpful hints from you and Tony as well as your many readers.

Keep singing.

Editorial comment:

There are a few tricks that you can use to help break down barriers:

Ask students to sing or play their own songs, based on a common theme, and mix in a few of your own. This establishes a pattern of song sharing.

Identify a couple of song-oriented

students and ask them to "help" you with a chorus. Then one day pick a song with a truly rousing chorus and ask everybody to join in.

It always helps to start each class with a song, even if you have to sing it alone. This establishes a pattern and defines a mood. Keep going; breakthroughs will come, and in ways you don't expect.

Irwin Hoffmnn, Community School Prog.,
2611 Eubank N.E., Albuquerque, NM 87112

Many of the kids know some of the songs, like "Hush, Little Baby," "Froggie Went A-Courting," "I Know an Old Lady Who Swallowed a Fly." But that makes singing them even more fun as the kids join in and are so pleased with themselves--and with you, the singer!

I've also found that telling stories about the songs, even if you make them, makes for even more fun. Singing them with the local Chicanos makes them even greater, when a word or a phrase--or more--in Spanish is thrown in. (I'm doing my darnedest now to learn similar words in Thai, Vietnamese, and Cambodian for our rapidly growing Asian population. It makes for great interest in "The Old Lady....," "I had a dog, my dog pleased me...," and others of that type as well as in the dilly songs.

Pete Seeger, Box 431, Beacon, NY 12508

Just a note of thanks for the fascinating newsletter. I wrote a few lines for "SingOut" about it.

Stacy Vellas, 4595 Elder Road
Brawley, Calif. 92227

I have worked all summer collecting things for my unit on cowboys of the Old West, inspired by the writers of your free material #4, A Pot Pourri of Teaching Ideas of the American Cowboy and the West. I've found many books, pictures and records. Other teachers and friends have also contributed things for my unit.

The secretary at our school is contributing her son, who works at a feed lot and does rodeo work, and his wife, who teaches how to choose western clothes and coordinate them for competition and our Rodeo Queen contest. A farmer in our valley has some longhorn cattle and a few buffalo. I took a series of slides at the Frontier Museum in Temecula and I plan to photograph "Pioneer Town" near Yucca Valley to show in my room. The songs I have to go along with it should make it a really memorable adventure for my students.

Bill Zeigler, 2724 E. Fair Oaks Dr.,
New Castle, IN 47362

In my high school art program I have always felt that one of the major responsibilities of a teacher is to help students become aware of the resources of ideas and the purpose of art through an investigation of themselves and their environment, including their heritage.

Folk art, including music and literature, is the grassroots for more sophisticated art concepts and makes the production of art much more meaningful than the mere involvement with visual images.

Editorial comment:

You'll remember Bill's name from the exciting letter we printed from him in our first issue on the American Revolution.

Beverly Talladay, 122 Northwood Dr.,
Glenmore, N.Y. 14223

One of the 4th grade teachers in my school, George Kraus, did a unit on whaling last year and used suggestions from the newsletter. He went to Mystic Seaport as a result of a short professional leave. The children built a large ship in the room, put on a play about Nightbirds From Nantucket, and had it video-taped.

Shirley F. Hackney, 1701 West 2nd,
McCook, Neb. 69001

I surely enjoy your newsletter. I teach grades 6-8 with 10 students in a rural school, so I am always on the lookout for new and exciting materials

Mandy Staples, Environmental and
Outdoor Education Teacher, Rt. 5,
St. Johns, Mich. 48879

I thoroughly enjoyed your session and found that I could very easily incorporate folksongs in the cave. We would go to the back of the cave and turn off all our lights (that was an experience in itself!). I would then introduce the topic of mining and found that many of my students had relatives that still work in the coal mines (I'm in Kentucky). I know that this experience made a strong impression on these kids and is one I'm sure will stay with them for many years to come.

Anna Fulhart, R.R. #1
Uniondale, Ind. 36791   4th grade

The children have loved the play party games and I am learning more and they are becoming easier for me to teach.

In my top reading group, I have been doing as much readers' theater presentation as I can. We've been adapting stories, but I found a group that publishes scripts the children love. I'll share the address.

Reader's Theater Script Service
P.O. Box 178333, San Diego, CA

It is good to have some time to get caught up. Last week was a whopper. Our pioneer craft day was Friday. I had seven activities going all day. Around 90 children participated in them all. I was bushed. We made soap, churned butter, loaded muskets (play) made funnel cakes, made two kinds of bookmarks, etc.

Today I am starting to put the dulcimer kit together. I read about a workshop in one of our state parks and of a man who was teaching people to build dulcimers from a kit he had constructed. The cost was $10. Since my class begs to play my dulcimer, I thought this might be an inexpensive way of obtaining some for my room. Everything is made of wood except the top and bottom pieces. The kit includes everything you need. The frets are already installed on the fingerboard. The name and address are:

Bill Bryant, Dept. of Art
Northwestern State University
Natchitoches, Louisiana 71457

This year, I retyped all the words to the colonial songs so that they are easy to read. Then stapled everything together into a colonial song booklet for the children. (Did the same for the Civil War, too. I have put your newsletter into a large 3-ring binder and use that so that I won't forget the melodies. Before I always handed out single song sheets.)

Editorial comment:

The idea of making booklets for the children is an excellent one. Suggestion: Perhaps you can get parental volunteers to do the typing for you if you lend them your issue of the newsletter. Many parents are eager to be of help and here's a chance to utilize their energy.

John J. Purdie, 1209 Irvin
Carlsbad, N.M. 88220

I am a folksinger and guitarist and am the co-conductor of the Carlsbad Recorder Consort, a local group who plays music of past ages and music appropriate to end-blown wooden flutes from cultures foreign to our own. As a teacher of music I have been using folksong for more than 20 years, and have recently expanded my activities into presenting programs for the inservice training of elementary teachers of music, reading and language arts. I have lectured at ENMU at teachers' reading workshops and in the public schools in Carlsbad.

In addition, I am recording the songs that are the basis of many children's books (by Langstaff, Chase, Rounds and others) for the Carlsbad Public Library, so that the performance will be available to any child (or parent) who has a cassette player. I also use slides to present the books to students in my music classes in workshops. While my workshops are particularly aimed at preparing young children to read, I am also involved with folk music as literature and as an expression of the human condition.

FOLK MUSIC IN THE ART ROOM:

"The Marvelous Toy," by Tom Paxton

Sandy Behrend
10 Richford Road
Kendall Park, N.J. 08824

"The Marvelous Toy" is a delightful song with a great chorus that supplies sound effects and vague notions of what the toy might be, leaving most of the idea to the listener's imagination. Though written in the early 60's, it is general enough to allow children to imagine toys from dolls and cars to video games and space gadgets. With this in mind, I use the song any time of the year as an inspiration for art activities.

As an art specialist I am concerned about asking children to create images that are familiar, geared to their developmental level, and most important that encourage divergent thinking. This song fills all those requirements.

In teaching the song, first I have the children try making the three sounds. Then I teach the chorus line by line. Once the chorus is learned, each child receives a songsheet to follow the verses and sing along.

For some groups, the classroom teachers have followed through and had children write directions for using the toys they have created.

Here are some activities that always work.

DRAWING OR PAINTING. Using any drawing medium, have children draw their toys. A discussion before of what they think the toy might be is helpful. More often I ask them not to discuss it, allowing the toy to emerge as it is created. In all the activities I feel the latter is best. At the end of all these lessons I ask the children to give their toy a made-up name. They love this. A little career education comes up as well. Imagine designing toys as a job! Artists and engineers are really needed for such a career.

COLLAGE. Using many materials of varied textures, the children cut and glue a toy using a piece of cardboard as the background. Crayons can be used for lines and details.

PRE-CUT SHAPE COLLAGE. Using pre-prepared geometric shapes and glue with a paper background, children create their toys without need of scissors. Supplying metallic paper circles of assorted sizes adds a shiny touch and produces lots of dials, wheels and buttons. This is great for kindergarten and first grade. Paper fasteners can be offered for moving parts and crayons for lines and details. The older children like to add moving parts.

PAPER SCULPTURE. By using paper sculpture skills such as folding, accordian folds, slitting, bending, cylinders, arches, rings, tabs, etc. with construction paper pieces as well as background, the toys can stick out or stand up, adding a third dimension.

CONSTRUCTION. Give each student a small bag with six or seven pieces of assorted "junk" such as paper tubes, small boxes, pipe cleaners, string, sticks, cardboard pieces, wood scrap, egg carton shapes, and so on. With white glue and imagination they'll produce really marvelous toys.

"The Marvelous Toy," by Tom Paxton

When I was just a wee little lad [I sing little kid]
Full of health and joy,
My father homeward came one night,
And gave to me a toy.
A wonder to behold it was,
With many colors bright,
And the moment I laid eyes on it,
It became my heart's delight.

CHORUS
It went ZIP when it moved, and BOP when it stopped, and WHIRR [or VRRMM]
When it stood still.
I never knew just what it was and I guess I never will.

The first time that I picked it up,
I had a big surprise,
For right on the bottom were two big buttons
That looked like big green eyes. [I prefer to sing great big eyes]
I first pushed one and then the other,
And then I twisted the lid,
And when I put it down again,
Here is what it did.

CHORUS

Well it first marched left
And then marched right,
And then right under a chair,
And when I looked where it had gone
It wasn't even there.
I started to cry but my daddy laughed
Cause he knew that I would find,
When I turned around my marvelous toy was trucking right behind.
[I substitute coming for trucking.]

CHORUS

Well years have gone by
Too quickly it seems
And I have my own little boy
And yesterday I gave to him
My marvelous little toy.
His eyes nearly popped right out of his head
And he gave a squeal of glee,
Neither one of us knows just what it is
But he loves it just like me.

CHORUS [It still goes zip when it moves . . . etc.]

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Part II of Folksongs in the Ozarks

Informal Notes on Folk Music in an Ozark Classroom

Lyle Sparkman
300 Mountain, Old Fort Hill
Cassville, MO 65625

My school district, Southwest R-5 (Barry Co.), borders the Missouri-Arkansas line. It is a consolidated district bounded by Roaring River State Park to the east; the Pea Ridge National Military Park to the south, and the Sugar Creek drainage to the west. The Sugar Creek area was a primary collecting site for Vance Randolph, the "Dean of Ozark Folklorists." There is no heavy industry. Most residents live by cattle, forestry, and subsistence farming supplemented by jobs in neighboring communities. Though humble by material standards, the district has shown itself to be rich in the music and lore of the rural Ozarks.

While teaching at Southwest, it was my good fortune to be asked to participate in the development of a general curriculum for Ozark school children. The project, funded by the National Endowment for the Humanities, was sponsored in cooperation with Southwest Missouri State University. My portion of the project was to develop activity packets for both music and language. They were to be multi-cultural, inquiry-oriented, and suited for all students from the third to the fifth grades. The article printed in "Folksong in the Classroom" indicates how I choose to use some of the options developed for the Ozarks Elementary Curriculum Project. This, however, is only one of many ways to use the packet. One element of the packet I wish to enlarge on is the slide/sound show, "Music on the McCord Bend."

Produced in the summer of 1980, the show features Joe Tilden and his son-in-law, Bob Holt, and a neighbor, Joe Blunk, in an area located south of Galena, Missouri. The families have lived here for generations. In the program, Joe Tilden fiddles a segment of "Leather Britches" to compare with Bob Holt's rendition of "Black Mountain Rag" to compare the older styling with "new-fangled" bluegrass styling. A direct comparison is made with both playing "Buffalo Gals." In this way, the idea of cultural transmission and evolution of song styles is presented so that the children understand not only the process involved, but that these varied styles can co-exist within the same family, including their own.

The scope of song-types is demonstrated by Joe Blunk, who lives on a homestead first "set up" by his family in 1858. Joe sings segments of "Barbara Allen" (Randolph #21*), "Johnny Grumblin" (R#74), "Sweet Betsey from Pike" (R#192), "Billy Venero" (R#199), and "The Wreck of Old #4" (R#682). In this way, the children are exposed to a British ballad, a British folksong, and three American products with varied historical contexts. With complete renditions available to the child, he or she may investigate any of these song-types in more depth. If a student, for example, found such a ballad in his or her family as "The Merry Golden Tree" and wished to investigate other British ballads in the Ozarks, he or she would have ten recorded examples available (Child #13, 20, 74, 79, 81, 95, 200, 214, 243, and 286).

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*The numbered references are taken from Vance Randolph's "Ozark Folksongs," currently available in reprint from the University of Missouri Press, P.O. Box 1644, Columbia, MO 65205.

Careful inquiry does, in such cases, mean careful listening. One variety of the listening lessons used in the room requires a "score-keeping" system. Before the tape is played, two faces are drawn on the chalkboard. One has a broad smile and a big set of ears. The other frowns and has no ears at all. After the tape is played, the children are asked questions about specific details. If a student can recall a detail correctly, a point is given to the big-eared fellow, "Hark-well." If they fail, a point goes to unsmiling "No-ears." Children often reward those with correct answers by applause and moan when "No-ears" gets it. Critical listening habits improve overall with the completion of only a few such lessons.

Accompanying these notes are a variety of projects associated with a multi-cultural program suited for the larger Ozarks area. These projects are individually printed on dulcimer-shaped activity cards and given to the children to choose from. If any of my fellow fans of "Folksong in the Classroom" have activity ideas along this line they can share with me, write. The school year isn't over yet!

Music Packet Activity Cards

1. If you play the violin, learn a simple Ozark tune and demonstrate.
2. Learn an Indian chant, preferably Osage or Cherokee.
3. Learn some basic Indian dance steps and drum beats.
4. Write a play which uses old-time music. Have it produced and performed.
5. Tell a story that includes a song to other class members.
6. Practice an old-time song with a friend. Perform your duet for the class.
7. Swap family or other old-time songs with a friend. Learn from each other.
8. Teach yourself (and others) a play-party game.
9. Compose an original song. Perform it for others.
10. Learn the song of "La Guignolee" (French-speakers).
11. Learn a German dance; a German song.
12. Make a mouthbow. Demonstrate it for others.
13. Make a dancing doll. Demonstrate it for others.
14. Make a corn-stalk fiddle (with a shoe-string bow).
15. Make a gourd banjo.
16. Make a willow whistle.
17. Enlist other class members and form an old-time music band.
18. Make a collection of songs remembered in your family (and by their friends). This may be written, recorded, or both.
19. Make an anthology of old songs from records and books. Remember to list your sources.
20. Make an illustrated version of an old song.
21. Make a collection of sharp-note hymns. Be able to demonstrate one, if possible.
22. Record an old-time musician. Remember to note what tunes he or she performs.
23. Find out who the musicians and singers are in your community. Make a list of their names and what they do.
24. Make a collection of game-chants and songs.
25. Research old-time and bluegrass banjo styles. Report.
26. Research and report on the types of songs that can be found in the Ozarks.
27. Write a report on British songs and ballads found in the Ozarks.
28. Write a report on Vance Randolph and his efforts to collect Ozarks songs.
29. Write a report on Max Hunter of Springfield, Missouri and his efforts to collect Ozark folksongs.

(Continued on page 69)

FOLK SONGS AND TEACHING IDEAS ABOUT NOAH'S ARK

Constance Vidor
Friends School
5114 N. Charles St.
Baltimore, MD 21210

I have used folk songs about Noah's Ark with elementary-age children here at Friends School. The story of the flood is fascinating to young children, and I think it would be to older people as well. Here is how these songs are being used now at Friends, and some further ideas for classroom use.

For the end-of-the-year Spring concert, Noah's Ark was the theme. Each class sang a song relating to some part of the Noah's Ark story, beginning with the terrible voice of God booming over the microphone to Noah, who shivered and shook. The "Old Ark" song has been adapted from the work song, "Old House"; a slight alteration made this song useful for the program. During the singing of this song, children on the stage mimed the building of the Ark, which was done with people--a "people sculpture" suggesting the sides, mast, and prow of the Ark. Carpenters also hammered and sawed in rhythm to the music. Besides songs dealing exclusively with Noah, a few folk songs about animals gave the spotlight to certain passengers on the Ark. The children also sang the song, "The Unicorn," about the animal which dallied around in the rain and missed the chance of getting on the Ark. I'm not sure whether this is a folk song.

Noah and the Ark made waves in various parts of the school during the year. The art teacher had the children make a scale model of the Ark, and ceramic animals, which were on display in the hallway. The second graders went to the zoo, and in science, the study of animals further heightened the children's awareness of the roles these creatures play in the web of life. The fourth grade studies in sex education made the children aware of why it was necessary for two of each kind to be saved from the flood! A particularly interesting aspect of the flood story was developed in the fifth grade's medieval play, in which the children created a medieval marketplace, complete with food, pottery, cloth, and entertainment. An adaptation of the mystery play, "Noah and the Flood," was performed within the context of the marketplace, as it would have been in medieval times. A version of this play, along with many other suggestions for medieval entertainments for children to stage, is available in This Merry Company, by Alison and Michael Bagenal (1981), obtainable from Magna-Music-Baton, 10370 Page Industrial Blvd., Saint Louis, MO 63132.

It is interesting how many folk songs surviving today can be related to medieval customs, particularly Christmas, Twelfth Night, and May Day. Since medieval music is not as accessible for children's voices, it seems quite appropriate to use "contemporary" folk songs with which to enliven classroom studies and performances centering on ancient historical themes. This appropriateness is particularly underscored by the existence of folk songs today which can be found almost identical in form and wording in medieval manuscripts. Further work needs to be done to find authentic medieval folk songs (songs which can be sung monophonically, and which might have been used in the same ways in which people use folk songs today) that are accessible to the non-professional singer. I would be most grateful to any reader who would be kind enough to send me copies of any such songs which they know of.

A fine source of information about medieval customs which can be used in combination with music and drama is Madeleine Pelner Cosman's Medieval Holidays and Festivals (1981, Charles Scribner). The celebrations described in this book can truly be thought of as folk customs, as they were enacted by people of all social classes, and in some cases were in existence from Druidic times.

I seem to have gotten somewhat off the track of Noah! Here are some more suggestions for the use of Ark ideas:

1) Older children can study Flood stories from other cultures. So many religions and mythologies from around the world have some sort of flood story, and it is fascinating to compare them.

2) Have the children make a list of the things they would bring with them on an Ark for forty days. Remember, these are the only things which will survive the flood!

3) How did everyone get along in such close quarters for forty days? Can the children write stories about some of the events likely to have taken place on board?

4) The idea of pairs of things is stressed in the Ark story. However, in the folk song "Noah's Ark" ("Old Noah he built himself an ark, there's one more river to cross . . .") the creatures come in ever-increasing numbers. What a perfect lead-in to a study of the different names of groups of animals--a pride of lions, a pack of wolves, etc.

5) The flood in Genesis was a cataclysmic, one-time-only event. Floods in other parts of the world happen regularly, such as on the banks of the Nile, and people depend upon the yearly flooding to water crops. The ecology of flooding can be studied.

[For music and words of folksongs about Noah's Ark, send for free material #34, listed on page 81 of this newsletter.]

Music Packet Activity Cards (continued from page 67)

30. Write a report on famous Ozark folksingers.
31. Learn to clog or jig dance.
32. Learn an old song ballad by memory from someone in your family or a neighboring family (or from a recording if a teacher is unavailable). Sing it for others.
33. Learn an instrumental tune from kith or kin.
34. Learn an old country dance. Perform it with others.
35. Learn three chords on a banjo. Use them with a song.
36. Learn three chords on a guitar. Use them with a song.
37. Learn to play a song on a dulcimer. Play it for others.
38. Write a report on fiddling in the Ozarks, or another instrument of your choice.
39. Write a report on dancing in the Ozarks.

The Songs of the Gold Rush

Introduction

Land and gold are the great lures that throughout the American experience have motivated people in huge numbers to leave home and to embark upon the wilderness trails and the expanses of the sea. Land and gold have been passions in the hearts of men and women who dreamed of them as instruments to liberate them from the bondage of poverty, to make them affluent, happy, and free. These, then, were goals for which people in numbers laid down their lives.

The Gold Rush was an American phenomenon, too, because it inspired immigration to this country from all parts of the world, including Latin America, Australia, and the Far East. It is, like American history itself, of world significance.

Gold was mined in California at an enormous cost in human life, including not only lives lost among those crossing the plains or coming in by sea, but the lives of the Indian peoples. California Indians were shot on sight and exterminated by gold hunters who believed that the native peoples stood between them and access to wealth. The Gold Rush, too, sparked interracial strife as whites fought with Orientals, Mexicans, and Latin Americans for access to the diggings.

The Gold Rush is in many ways the American story in a nutshell. In terms of the frontier, it recapitulates American experience in the West. It tells how the people came by land and sea, and the enormous sacrifices that they made to reach their goal.

Most of those who came to seek gold were men. They left their families behind, hoping to strike it rich and then return home and be reunited with their loved ones. Instead many of them found hardship, poverty, disease and death. This too was part of the frontier experience that they shared with millions of others who never came to California.

The Gold Rush took place in a small area and in just a few years. It is the story of the founding of the second most populous state in the Union, and as such an admirable introduction to the history of California. It spells, too, the effective beginning of Anglo society on the Pacific coast, and the end of the Mexican culture that went before it as the dominant culture of the area.

As we look at these people we can feel kinship with them. We today are still driven by the hope of striking it rich, in gambling casinos, O.T.B., and state lotteries. In a wider sense the gold rush helps us to understand all of American history. The Spanish themselves came here to look for gold--the American gold rush began with Columbus, Cortes, and the conquistadores. The story of 400 years is bridged by an imaginative understanding of the crowded events of 1848-1855. The songs of the '49'ers tell the story in simple language any child can understand.

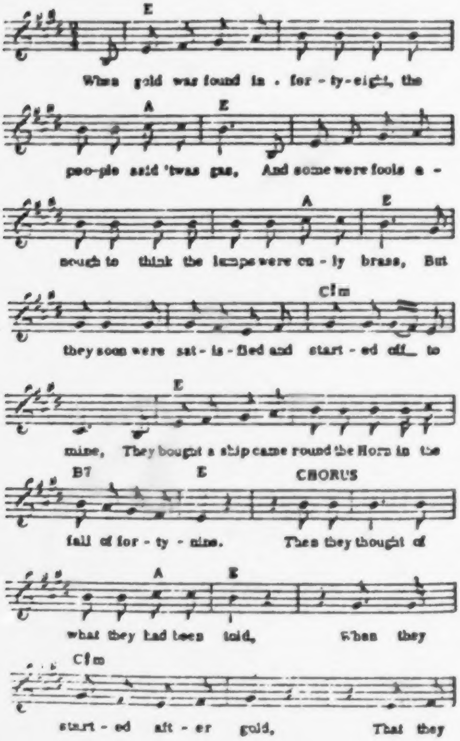
THE FOOLS OF '49

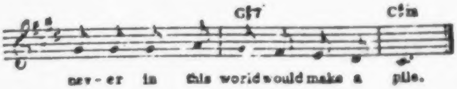
Among thousands of people, the discovery of gold sparked a mania for quick and easy wealth, and touched off a wild race for the Far West--overland along the Oregon and California trails, through the fever-ridden swamps of Panama, by boat around Cape Horn. En route many fell victim to starvation, disease, exhaustion, accident, or shipwreck. But so great was the influx of gold diggers that California was soon ready for statehood. In January 1848 California boasted scarcely 30,000 inhabitants; two years later the population had risen to 200,000 and a state constitution had been adopted.

The Fools of '49 tells of the race across the continent by land and sea that often ended in death. It might be characterized as a magnificent and native American commentary upon Macbeth's great theme:

> And all our yesterdays have lighted fools
> The road to dusty death.

The Fools of Forty-Nine


E
When gold was found in . for - ty-eight, the
A
E
peo-ple said 'twas gas, And some were fools a -
A
E
nough to think the lumps were on - ly brass, But
C♯m
they soon were sat - is - fied and start - ed off_ to
E
mine, They bought a ship came round the Horn in the
B7
E
CHORUS
fall of for - ty - nine. Then they thought of
A
E
what they had been told, When they
C♯m
start - ed aft - er gold, That they


G♯7
C♯m
nev - er in this world would make a pile.

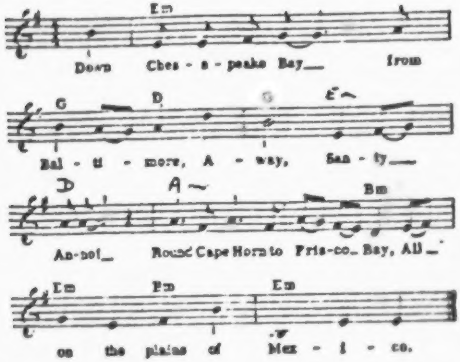
2. The poor, the old, the rotten scows were advertised to sail,
To New Orleans with passengers, but they must come and bail,
The ships were crowded more than full, but some hung on behind,
And others dived off from the wharf and swam till they were blind.
Chorus

3. With rusty pork and stinking beef and rotten wormy bread
With captains too that never were as high as the mainmast head,
The steerage passengers would rave and swear they'd paid their passage
They wanted something more to eat besides the lowly sausage.
Chorus

4. And they began to cross the plains with oxen, holler and haul,
And steamers they began to run as far as Panama,
And there for months the people stayed that started after gold,
And some returned disgusted with the lies they had been told.
Chorus

5. The people died on every route, they sickened and died like sheep,
And those at sea before they were dead were launched into the deep,
And those that died crossing the Plains fared not as well as that,
For a hole was dug and they was dumped along the terrible Plains.
Chorus

SANTY ANNO


Em
Down Ches - a - peake Bay__ from
G D G E~
Bal - ti - more, A - way, San - ty__
D A~ Bm
An-no!__ Round Cape Horn to Fris-co__ Bay, All__
Em Bm Em
on the plains of Mex - i - co.

Chorus Then heave her up and away we'll go
Away, Santy Anno!
Heave her up, and away we'll go,
All on the Plains of Mexico.

2. She's a fast clipper ship with a bully crew,
Away, Santy Anno!
A down-east Yankee for a captain too
All on the Plains of Mexico.
Chorus

3. There's plenty of gold so I've been told
Away, Santy Anno!
There's plenty of gold so I've been told
All on the Plains of Mexico.
Chorus

4. Back in the days of Forty-nine,
Away, Santy Anno!
Those were the days of the good old times,
All on the Plains of Mexico.

Chorus

5. When Zach Taylor gained the day,
Away, Santy Anno!
He made poor Santy run away,
All on the Plains of Mexico.
Chorus

6. Santy Anno was a good old man
Away, Santy Anno!
Till he went to war with Uncle Sam
All on the Plains of Mexico.
Chorus

7. When I leave this ship I'll settle down
Away, Santy Anno!
Marry a girl named Sally Brown
All on the Plains of Mexico.
Chorus

The route around Cape Horn was the longest way to California, but it was the wisest. It is celebrated in the beautiful "Santy Anno," which originated among British sailors as a pump shanty. The American version reproduced here gloats over the United States victory over General Santa Anna "on the plains of Mexico"--a victory that laid California open to the Yankees and brought gold within their grasp. As given here, "Santy Anno" is both a shanty and a Gold Rush song. Some of the sailors who sang it were making their last voyage before the mast and would go looking for gold when they reached California.

Antonio Lopez de Santa Anna, 1795-1876, was the last president of Mexico before the annexation by the U.S.A. of Texas, New Mexico and California. He defeated the Spaniards at Zampico and held Vera Cruz against the French, losing his leg in the conflict. He was badly defeated at Molina del Rey by the U.S. Army under General Zachary Taylor in 1847. He was recalled to the presidency in 1853 but was overthrown two years later. He attempted to overthrow the Mexican Republic in 1867, was captured and sentenced to death, but was pardoned on condition that he leave the country. Santa Anna retired to the U.S.A. until 1872, when a general amnesty allowed him to return to Mexico.

This summer, a 5 week Augusta Heritage Arts Workshop with everything from Clogging, dulcimer, guitar, singing to papermaking and rug braiding. For program write to: Davis & Elkins College Elkins, West Virginia 26241

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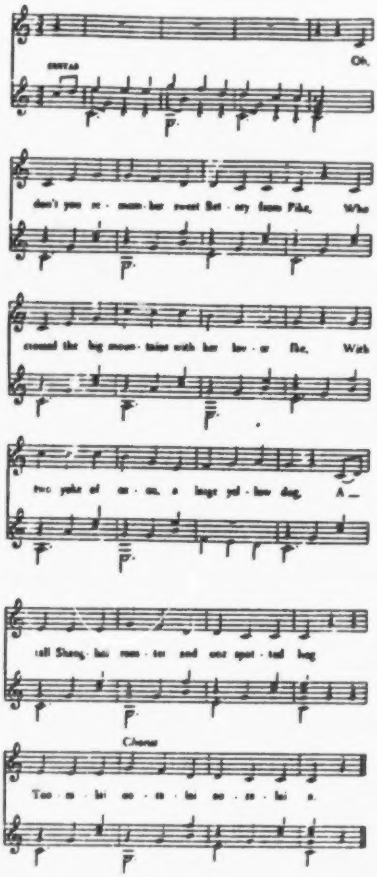
SWEET BETSEY FROM PIKE


Oh,
don't you re - mem - ber sweet Bet - sey from Pike, Who
crossed the big moun - tains with her lov - er Ike, With
two yoke of ox - en, a large yel - low dog, A
tall Shang - hai roos - ter and one spot - ted hog
Chorus
Too - ra - lai oo - ra - lai oo - ra - lai a.

Oh, don't you remember sweet Betsey from Pike,
Who crossed the big mountains with her lover Ike,
With two yoke of oxen, a large yellow dog,
A tall Shanghai rooster and one spotted hog.

Tooralai ooralai ooralai a.

One evening, quite early they camped on the Platte,
'Twas near by the road on a green shady flat,
Where Betsey, sore-footed, lay down to repose—
With wonder Ike gazed on that Pike County rose

CHORUS

Their wagons broke down with a terrible crash,
And out on the prairie rolled all kinds of trash;
A few little baby clothes done up with care—
'Twas rather suspicious, though all on the square.

CHORUS

The Shanghai ran off, and their cattle all died,
That morning the last piece of bacon was fried;
Poor Ike was discouraged and Betsey got mad,
The dog drooped his tail and looked wondrously sad.

CHORUS

They stopped at Salt Lake to inquire the way,
When Brigham declared that sweet Betsey should stay;
But Betsey got frightened and ran like a deer,
When Brigham stood pawing the ground like a steer.

CHORUS

They soon reached the desert, where Betsey gave out,
And down in the sand she lay rolling about;
While Ike, half-distracted, looked on with surprise,
Saying "Betsey get up, you'll get sand in your eyes."

CHORUS

Sweet Betsey got up in a great deal of pain,
Declared she'd go back to Pike County again;
But Ike gave a sigh and they fondly embraced,
And they traveled along with his arm round her waist.

CHORUS

This Pike County couple got married of course,
And Ike became jealous—obtained a divorce;
Sweet Betsey, well satisfied, said with a shout,
"Good-bye, you big lummox, I'm glad you backed out!"

CHORUS

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Library of Congress, Wash, D.C.-A major exhibition on The American Cowboy-March through October 2.Free admission. July 21st, an all day symposia on Cowboy Music. Our May 1981 issue, #4, Volume I was devoted to Cowboy Songs and Lore about our greatest American folk and work hero. If you don't have a copy, it's a dandy!! Send for Volume I - all 4 issues-only $1.50 + 60¢ postage.

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SWEET BETSEY FROM PIKE

This song tells in a humorous vein about the 2,000-mile trip from Missouri to the goldfields across prairies, mountains and deserts. It was a back-breaking, dangerous, and soul-wearying journey. Most of the immigrants, like Sweet Betsey and Ike, had not the faintest idea of what the trip had in store for them.

Fort Kearney on the Platte River in Nebraska was the first real stopping place along the trail. Here many emigrants repaired their wagons. A correspondent from the St. Louis Republican wrote the following account in May 1849:

> "The inundation of gold diggers is upon us. . . . Every state and I presume almost every town and county in the United States is now represented in this part of the world. Wagons of all patterns, sizes and descriptions, drawn by bulls, cows, oxen, jackasses, mules, and horses, are daily seen rolling toward the Pacific. . . . Not a man but what has a gun or revolver or two, and one fellow I saw actually had no less than three Bowie knives stuck in his belt."

There was little wood along the river and many of the emigrants made their first acquaintance with buffalo chips as a form of fuel. "It was a good substitute," wrote one traveller,

> "for wood . . . has but little smoke and only slight odor emitted from the fire, and we found, after having eaten our first meal cooked in this manner, that the prejudice previously entertained against buffalo chips as a fuel has vanished into thin air."

THE LOUSY MINER

Conditions of work in the diggings were atrocious. The majority of miners were far rrom healthy--they had little time in which to take care of themselves. Many slept on the ground and few got adequate rest. A miner's diary of July 10, 1849 has this entry:

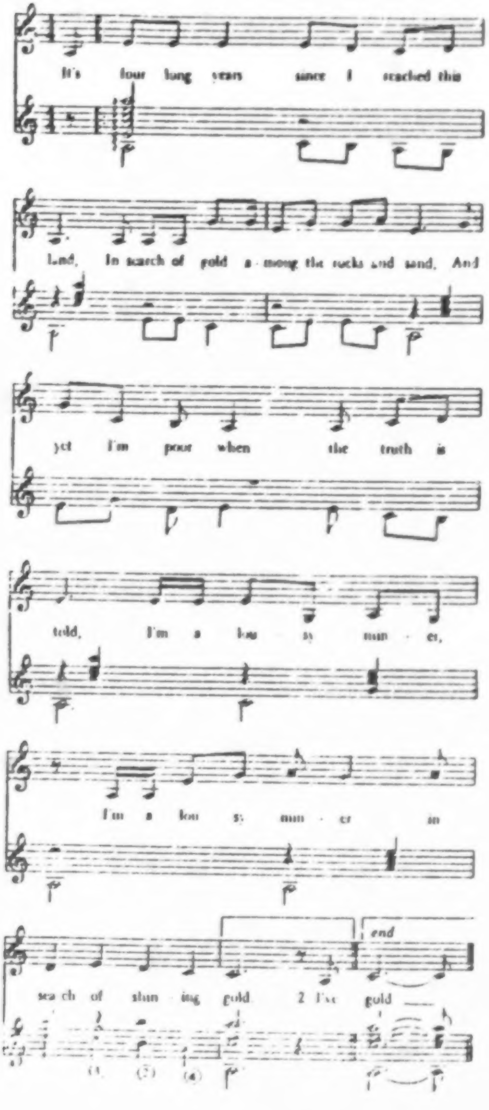
> "We made $3.00 each today. This life of severe hardship and exposure has affected my health. Our diet consisted of hard bread, flour, which we eat half-cooked, and salt pork, and occasionally a salmon which we purchase off the Indians. Vegetables are not to be procured. Our feet are wet all day, while a hot sun shines down upon our heads, and the very air parches the skin like the hot air of an oven. Our drinking water comes down to us thoroughly impregnated with the mineral substances washed through the thousand cradles above us."

Another observer described the miners' toil:

> "Some, with long-handled shovels, delved among clumps of bushes, or by the side of large rocks, never raising their eyes for an instant; others, with pick and shove, worked among stone and gravel, or with trowels searched under banks and roots of trees, where, if rewarded with small lumps of gold, the eye shone brighter for an instant, when the search was immediately and more ardently resumed. At the edge of the stream, or knee-deep and waist-deep in water, as cold as melted ice and snow could make it, some were washing gold with tin pans, or the common cradle rocker, while the rays of the sun were pouring down on their heads with an intensity exceeding anything we ever experienced at home, though it was but the middle of April."

BEST COPY AVAILABLE

THE LOUSY MINER


It's four long years since I reached this
land, In search of gold a-mong the rocks and sand, And
yet I'm poor when the truth is
told, I'm a lou-sy min-er,
I'm a lou-sy min-er in
search of shin-ing gold. 2 I've gold
end
(1) (2) (4)

It's four long years since I reached this land,
In search of gold among the rocks and sand;
And yet I'm poor when the truth is told,
I'm a lousy miner,
I'm a lousy miner in search of shining gold

I've lived on swine till I grunt and squeal,
No one can tell how my bowels feel,
With flapjacks swimming round in bacon grease.
I'm a lousy miner,
I'm a lousy miner, when will my troubles cease?

I was covered with lice coming on the boat,
I threw away my fancy swallow tailed coat,
And now they crawl up and down my back;
I'm a lousy miner,
I'm a lousy miner, a pile is all I lack.

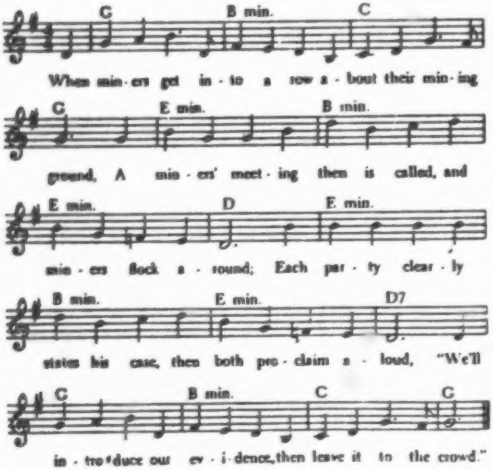
My sweetheart vowed, she would wait for me
Till I returned, but don't you see
She's married now, sure, so I'm told,
Left her lousy miner,
Left her lousy miner in search of shining gold.

Oh, land of gold, you did me deceive,
And I intend in thee my bones to leave;
So, farewell home, now my friends grow cold,
I'm a lousy miner
I'm a lousy miner in search of shining gold.

THE MINERS' MEETING

In almost every camp a mass meeting of the miners was held to elect a committee to draw up a set of mining laws that would regulate their daily life. A man was always allowed a reasonable piece of land on which to mine, varying in size from ten to thirty square feet. The richer the diggings, the smaller the claim. A man's title was not absolute; he did not own the land, but merely had the right to use it for mining purposes.

In most camps a miner had to work his claim at least once a week; if he did not, he lost it, and anyone else could take over. Many disagreements arose about who had the right to work the land. In almost all cases, if the two parties could not settle it themselves, a miners' meeting was called. All who swung a pick or held a claim were eligible to be chosen to sit on the jury. The following song describes such a meeting.


G
B min.
C
When min-ers get in-to a row a-bout their min-ing
G
E min.
B min.
ground, A min-ers' meet-ing then is called, and
E min.
D
E min.
min-ers flock a-round; Each par-ty clear-ly
B min.
E min.
D7
states his case, then both pro-claim a-loud, "We'll
G
B min.
C
G
in-tro-duce our ev-i-dence, then leave it to the crowd."

A witness then is called upon, who tells a crooked yarn,
Declares the diggings "jumpable" as as far as he can "larn,"
Is positive they've not been worked as mining law requires,
And any man that says they have, he'll tell him *he's a liar.*

A witness on the other side tells quite another tale,
An interested party then presents a bill of sale,
And proves it clear and furthermore that he's been very sick,
Not able since he bought the claim to strike a single lick.

Now "Bob" brings up a man and proves "he has not been unwell,
But since the date of bill of sale has been as drunk as h-ll."
The friends of "Bob" begin to howl and "Jake's" begin to swear,
A few go in and fight it out or "try it on the square."

A call is made from either side to hear the ayes and noes—
By this time half the crowd is drunk, and care not how it goes;
And all begin to curse and swear, and out with bowie knives,
All ready, should it come to blows, to take each other's lives.

A drunken bully in the crowd throws off his hat and coat,
And right or wrong, no matter which, he thus demands the vote—
"Now all in favor of old Bob, will please to holler, 'AYE'
And all who vote the other way shall leave the diggings dry."

The crowd sends forth a hideous howl, and Bob has won the day,
Who now invites all hands to drink before they go away.
Old Jake concludes he's badly beat, and quietly retires,
Well satisfied that Bob has raised *the largest crowd of liars!*

When miners get into a row about their mining claims
A miners' meeting then is called, and miners flock around;
Each party clearly states his case, then both proclaim aloud,
"We'll introduce our evidence, then leave it to the crowd."

####################################

DULCIMER LOVERS

There's a fantastic magazine out, devoted just to the Dulcimer. Chock full of songs, melodies, methods, materials and anything you can think of. Write to Madeline MacNeil, Editor, Dulcimer Player News, P.O. Box 2164, Winchester, Virginia 22601. Or call 703-667-2017

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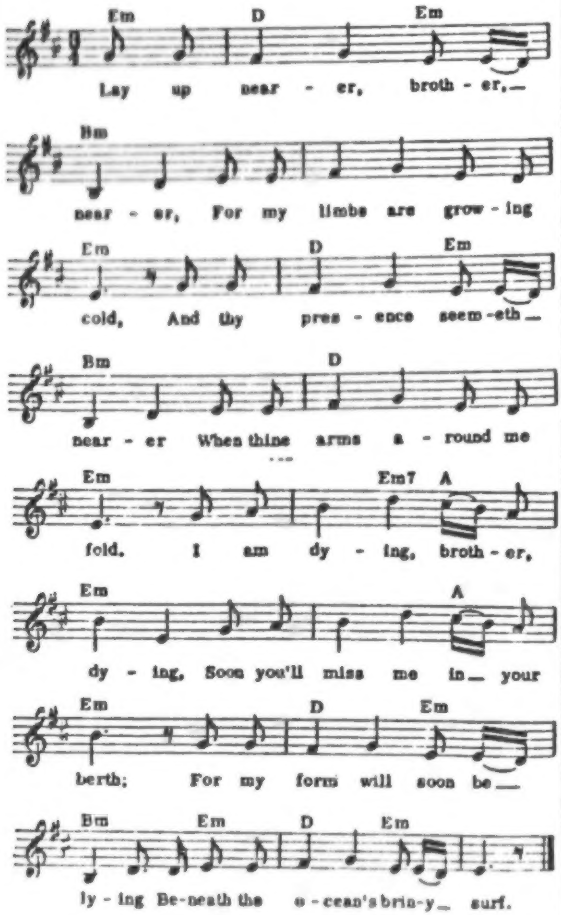
THE DYING CALIFORNIAN


Em D Em
Lay up near - er, broth - er,—
Bm
near - er, For my limbs are grow - ing
Em D Em
cold, And thy pres - ence seem - eth —
Bm D
near - er When thine arms a - round me
Em Em7 A
fold. I am dy - ing, broth - er,
Em A
dy - ing, Soon you'll miss me in — your
Em D Em
berth; For my form will soon be —
Bm Em D Em
ly - ing Be-neath the o - cean's brin - y — surf.

Tell my father when you see him
  That in death I prayed for him,
Prayed that I might only meet him
  In a world that's free from sin.
Tell my mother, God assist her,
  Now that she is growing old,
That her child would glad have
                    kissed her,
  When his lips grew pale and cold.

Listen, brother, catch each whisper
  'Tis my wife I speak of now,
Tell, O tell her how I missed her
  When the fever burned my brow.
Tell her she must kiss my children
  Like the kiss I last impressed,
Hold them as when last I held them,
  Held them closely to my breast.

It was for them I crossed the ocean,
  What my hopes were I'll not tell;
But they gained an orphan's portion,
  Yet He doeth all things well;
Tell them I have reached the haven
  Where I sought the precious dust,
But I gained a port called Heaven
  Where the gold will never rust.

The Dying Californian is a product both of our general ballad tradition and of the revivalist movement that reached its climax during the Jacksonian era. The lyrics, based on a letter telling of a New Englander's death at sea while on the way to California, first appeared in the New England Diadem in December 1854.

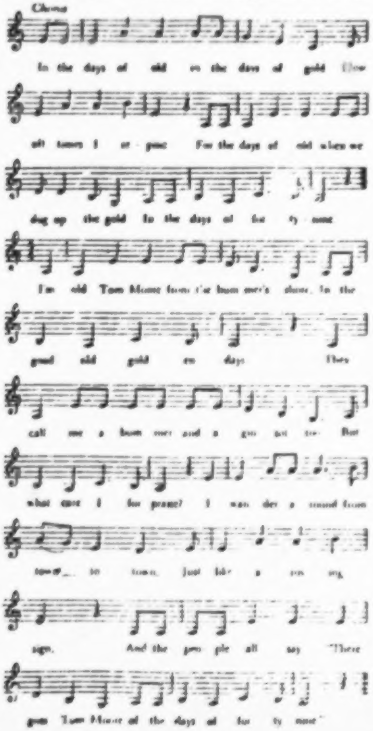
A sick man was lucky if he had comrades who might attend to him, but many were without friends. Worn out and alone, many did not make a fight against disease. "Men in the ravings of delirium call upon friends who are far off, and dying, mutter the names of their loved ones; men wasting away with chronic disease lose their manhood and weep often, like children, to see their mothers once more."

When a Forty-Niner died, he was usually wrapped in his blanket, and a deep hole dug. Burial services were short and simple, and as soon as they were over, the miners hurried back to their diggings to make up for lost time.

THE DAYS OF '49

By 1855 the day of the individual miner was largely gone, and the era of the colorful and romantic forty-niner was part of the past. Most of the mining camps became empty shells as the miners drifted away. They were still looking for a new El Dorado.

Many of the miners were bitter. Times were changing rapidly, and they had not made their pile. Home and riches were as far away as ever. The new breed of miners in California were nothing like the comrades they had known. The familiar mining haunts were either ghost towns or heavily industrialized diggings. They longingly looked back to "The Days of '49"--"to my comrades, they all loved me well . . . . and whatever the pinch would never flinch." This haunting song recalls their dreams, their disappointments, and all the unfulfilled promises with which they started out.


Chorus
In the days of old in the days of gold How
oft times I re - pine For the days of old when we
dug up the gold In the days of for - ty - nine
I'm old Tom Moore from the bum mer's shore, In the
good old gold en days. They
call me a bum mer and a gin sot too, But
what care I for praise? I wan der a round from
town to town, Just like a rov ing
sign. And the peo ple all say "There
goes Tom Moore of the days of for ty nine"

I'm old Tom Moore from the bummers, sure
In the good old golden days;
They call me a bummer and a ginsot, too,
But what care I for praise?
I wander around from town to town,
Just like a roving sign,
And the people all say, "There goes
Tom Moore,
Of the days of '49."

My comrades, they all loved me well.
A jolly saucy crew,
A few hard cases I will admit,
Though they were brave and true.
Whatever the path they would never
flinch,
They would never fret nor whine--
Like good old bricks, they stood the
kicks,
In the days of '49.

There was Poker Bill, one of the boys,
Who was always in for a game;
Whether he lost or whether he won,
To him it was all the same.
He would ante up and draw his cards,
He'd go a hat full blind,
In the game with death Bill lost his
breath,
In the days of '49.

There was old lame Jess, a hard old
case,
Who never would repent;
He was never known to miss a meal,
Nor to ever spend a cent.
But old lame Jess, like all the rest,
To death did at last resign,
And in his bloom he went up the flume,
In the days of '49.

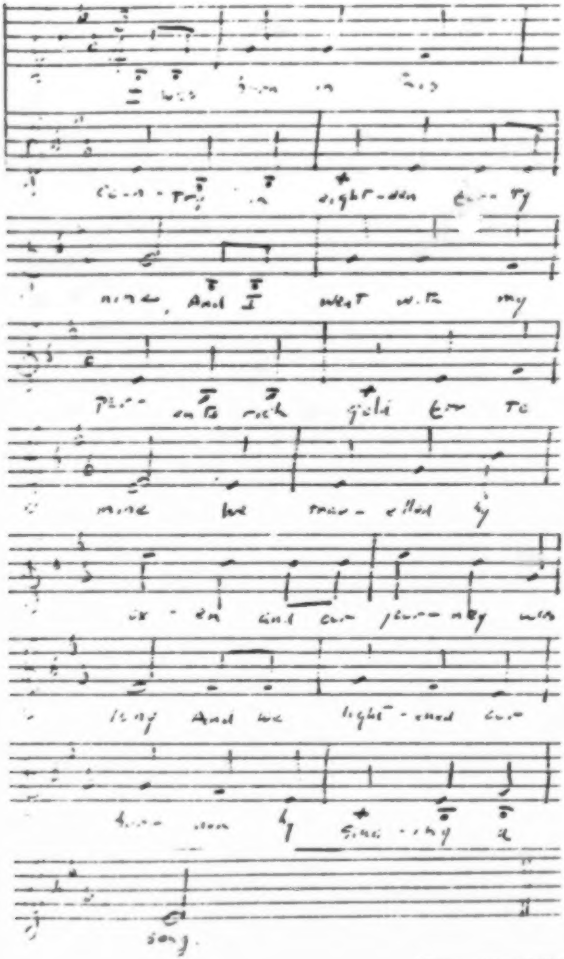
Of all the comrades that I've had,
There's none that's left to boast;
And I'm left alone in my misery
Like some poor wandering ghost.
And as I pass from town to town,
Just like some rambling sign,
"There goes Tom Moore, a bummer
Of the days of '49."

More on Dulcimers -David Cross, 509 S. 44th St. Philadelphia 19104- offers very inexpensive dulcimer kits for beginning players and school building projects- $20 andunder in quantity. Also, puts out booklets on making your own dulcimer and playing it. Write directly to DAivd. Phone is 215-386-4265

BEST COPY AVAILABL

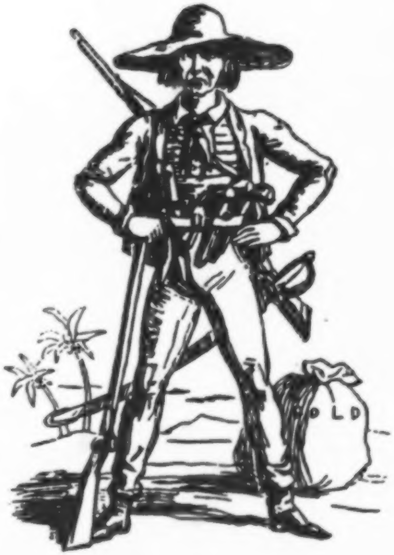
FAR CALIFORNIA

Our final song is only a fragment of a longer ballad; it sums up plaintively the meaning of the Gold Rush and its effect on the miner. Was it worth while to abandon home? Did the miners find gold or happiness? The questions are raised through the lips of a child. What exactly was the heritage of the Gold Rush for him?


I was born in this
coun-try in eighteen forty
nine, And I went with my
par-ents rich gold for to
mine We trav-elled by
ox-en and our jour-ney was
long And we light-ened our
bur-den by sing-ing a
song.

I was born in this country
in 1849,
And I went with my parents,
rich gold for to mine.
We travelled by oxen and our
journey was long,
And we lightened our burden
by singing a song.

We moved on so slowly and
we followed the sun,
In Far California our travel-
ling was done.
I was born in this country in
1849,
And I went with my parents
rich gold for to mine.



A forty-niner armed for the diggings

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DISCOGRAPHY FOR THE GOLD RUSH

Three excellent records are:

THE DAYS OF '49: SONGS OF THE GOLD RUSH sung by Logan English (Folkways FH5255). Comes with a helpful book of notes and words of the songs.

GOLD RUSH SONGS sung by Pat Foster (Riverside 12-654).

COME ALL YOU GOOD PEOPLE sung by Frank Warner (Minstrel JD 204). Contains two Gold Rush songs--Sweet Betsey from Pike and Days of '49.

THE BALLAD OF AMERICA

Southern Illinois University Press has published this year a second and revised edition of The Ballad of America: The History of the United States in Song and Story. The book, originally published by Bantam Books in 1966, was the product of John Anthony Scott's experience with folk songs in the high school history classroom, and in the dramatization of episodes in American history for presentation on the high school stage. In 400 pages it brings together the melodies and lyrics of more than 125 songs that tell the story of the American experience from first settlements to modern times. There is a full and up-to-date bibliography and discography. Each song is accompanied by notes explaining the circumstances under which it was composed or sung. A new Afterword prepared for the SIU edition explores the important role that folk song is called upon to play in the nation's classrooms from K through college.

Southern Illinois Press, Carbondale, IL 62901. 439 pp. Paper. $12.95.

THE BEST OF FIELDSTON

The dramatization of historic episodes on the Fieldston High School stage, 1961-67, resulted in each case in the making of a record; and from these seven records a number of the songs that the students sang were selected for inclusion on a special disc, "The Best of Fieldston." All the songs on this record are reproduced in The Ballad of America; and the record, accordingly, provides one useful source from which both students and teachers may learn some of the great songs in the American folk heritage. The record is also a demonstration piece with respect both to the enthusiasm and the variety of singing styles with which modern American students have approached the study of their folksong heritage. This record is available from Folk Song in the Classroom at the special price of $4.50. This includes a packaging and mailing cost of $2.00.

DAYS OF '49 - ACTIVITIES AND IDEAS FOR STUDENTS

Map of the routes you would take now if gold was found in California. How would you go? What kind of vehicles, etc.?

Day-by-day diary telling of crossing of country, situations, events.

Pretend you are a '49er crossing the country. Draw pictures showing scenes while traveling.

List what you would take on a cross-country trip compared to what you would take on an ocean voyage.

A time-line to go with a map, showing the route of the ships from New York to San Francisco and the length of time taken to go around South America.

Diorama about the trip or scene from the mines.

Have children make a sampler reading "All that glitters is not gold."

Do research into the Indians: those of the Plains - Blackfoot, Pawnee, Sioux, Arapaho; the California Indians - Washo, Pomo, Hupa, Salinan and Miwok tribes.

Describe gold mining using terms: rocker, riffles, Long Tom, panning.

Make posters advertising California to attract settlers and '49ers.

Design some quilt patterns. Perhaps each child might make and sew a quilt block. Then all the blocks could be put together to make a quilt.

"Gold" was the magic word that started a rush in California. Would you want a gold rush in your community? List the advantages and disadvantages.

Suppose it is the year 1849 and your family is getting ready to join a wagon train heading for California. What supplies would you take with you? Why would you take these items? If your list is too long and the weight of the items too much, which things would you leave behind? Suppose you could take one personal item with you. What would you choose? Why?

Checklist of Free Materials

Please send one 20¢ stamp (or cash) for each item requested to cover cost of postage. We have the envelopes.

_____#32 Lesson plans on the California Gold Rush made up by working teachers on various grade levels

_____#33 Bibliography of library books on the California Gold Rush for both students and teachers; fiction, factual, biography.

_____#34 9 songs and their words and music for teaching the story of Noah's Ark (article on pages 68-69)

As mentioned by Lyle Sparkman in his article on the Ozarks, an excellent new paperback is out, which combines the 4-volume collection, Ozark Folksongs by Vance Randolph (1946-50) into one abridged paperback volume edited by Norm Cohen. Published by the University of Illinois Press, this 1982 edition makes available hundreds of ballads and songs of the Ozarks, with their words and music and Vance's original notes. Traditional ballads, western songs, Civil War songs, Black songs, play-party songs--they're all here. Available from your bookstore or the University of Illinois Press, Box 5081 Station A, Champaign, IL 61820 ($14.95).

FOLKSONG IN THE CLASSROOM

A NETWORK OF TEACHERS OF HISTORY, LITERATURE, MUSIC AND THE HUMANITIES – A NEWSLETTER

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